

GUIDE
TO THE RUINS
OF ANGKOR



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Illustrations by the author

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GUIDE TO THE RUINS OF ANGKOR

P R É F A C E

This hand book has been written at the request of M. Ernest Outrev, Résident supérieur de France au Cambodge, Délégué général du Comité de Tourisme colonial en Indochine, to serve as a practical guide to the visitors, increasing in numbers every year, who are attracted to Cambodia by the wonderful ruins of Angkor. No attempt is made in this work to explain the many deeply interesting problems that the Khmer monuments offer to the archaeologist and the historian. For those tourists who wish to make a deep study of these monuments, reference to special books (of which a list is given further on), will be necessary, and especially to the work of M. Commaille, the well-known Surveyor archaeological of the Groupe d'Angkor.

The author is indebted to those who have been interested and have helped in the compilation of this little book : to M. Georges Maspero, whose writings on the Khmer people are well-known ; to M. Parmentier, Head of the Archæological Department of Indo-China ; to M. de Mecquenem, late Surveyor of the Groupe d'Angkor ; to Inspector P. Benoist, of the Native militia and to M. Mercier, Chef du poste administratif at Siem-Reap, who have afforded much useful information.

according to the Chinese Ambassador who saw it in 1296 (1), the centre of the Kingdom. His « High Priest » erected a holy Linga (2), there.

To the north of this temple he had the Royal Palace built, (also protected by a moat and a rampart), and he began the erection of the *Phimanakas*, « the aerial Palace », dedicated to Vishnu ; which was not finished until after his death during the reign of his son, Harsavarman I, in 910.

Near the terrace, named after the *Leper King*, he erected the little temple, *Tep Prenam*, which he called Suga-tàgrama.

Finally, to the east of the town, he dug out the great deep pond of *Çri Yaçodhara*, now dried up; but the boundaries of which are distinctly marked by the causeway, which forms a square, and which is now called the *Thnal Baray Oriental*. Filled with enthusiasm for his work, he had a long panegyric in Sanskrit characters engraved on tablets, celebrating the wonders of this pond.

« It is, he tells us, to be compared with the lotus from which sprang the Creator. Its dancing waves spread out in sparkling ripples, to touch the edges, like a thousand beau-

(1) Tcheou Ta Kouan sent as an ambassador to Cambodia by Timour (the Emperor Tcheng Song) in 1295 has left us an account of his journey translated by Pelliot in the *Bulletin de l'Ecole française d'Extrême-Orient* vol II, p. 135.

(2) The Temple was dedicated to Çiva, whence we must probably conclude that the human faces which are above the dome do not represent « Brahma with four faces » but rather a « lingua », the fifth face of which has disappeared. This will be in conformity with the description of Tcheou Ta Kouan who shows us the gates of the wall which to day have but four heads surmounted by five, the middle one being in gold. Cf. Finot, *Sur quelques traditions indochinoises*.

tiful petals, and it is rich in stamens, for the pollen falls upon the waves from the flowers on its banks. »

He had this connected with the town by a wide and straight avenue, starting from the Gate of Victory, (1) and crossing the river Siem Rāp by a stone bridge, the arches of which still remain.

His successors added new monuments, repaired the old ones, but left the town in its entirety, as it had been designed and arranged by its talented founder; whose name deserves a high place in the history of art.

His brother and third successor, *Jayavarman V*, however, abandoned Angkor, and established his capital at Chok Gargyar, the actual Koh Ker, where *Harshavarman II* reigned after him. But *Rajendravarman*, who replaced this last on the throne in 944, « restored the sacred town of *Yaçodharapuri*, dwelt there for a long time, and made it superbly beautiful by building houses decorated with brilliant gold, and palaces ornamented with precious stones, as the palace of Mahendra (The Great Indra). In the middle of this sea, the sacred pond of *Yaçodhara* (the *Thnal Baray Oriental*), on the mount raised by him, which has a summit similar to that of Meru, covered with temples (*Me Bon* temple), houses, and jewels, he erected a statue of Brahma, one of Siva, one of Vishnu, and one linga of Çiva.»

In addition to this, he built, on the north side of the « mountain of Indra », now known as the *Phnom Bakheng*, a temple « as beautiful as nectar », which is the actual tower of *Baksei Changkrang*, and consecrated in it, according the custom, a golden image of (Çiva) *Parameçvara*.

• (1) *Thvâr Chaiy*, the gate wick is exactly in the axis of the royal palace.

He commanded one of his ministers, Çri Kavindrarimathana, « the Destroyer of the enemies of the King of Wisdom », to construct a charming palace which has not been identified, supposing it to be still extant. This same minister, in all probability, built the temple of *Bat Chum*.

Lastly, it is probable that the monument of *Bantay Kedeiy* and the pond known as *Sras Srang* belong to this reign.

Jayavarman V, the son of *Rajendravarman*, who reigned from 968 to 1002, through his tutor *Yogiçvarapandita*, had the sumptuous monument called *Ba Puon* built. It stands out plainly between the *Bayon* and the Palace of *Yaçovarman*. He gave it the name *Hemagari*, « Mount of Gold » or *Haimaçringagiri*, « Mount of the Golden Horn » (1). *Tcheou Takouan*, who applied to it the name of the Temple of the Tower of Brass, spoke of it as having a « really impressive appearance ».

It is believed that he also began the building of the temple of *Takeo*, but was not able to finish it. His successor, *Suryavarman I*, finished it, and to him is ascribed all the honour.

This king had inscriptions placed on the outer walls of the porch (2) before the entrance of the palace, and these were written in ancien Khmer, and they are still to be seen there. They give the substance of the oath taken in his hands, at the time of his coronation in 1002, by the chiefs of the territorial divisions of the Empire.

Finally it is to *Suryavarman*, second of that name, who reigned from 1112 to 1162, that the honour accrues of having built the enormous temple, called by the natives at the present time *Angkor Vat*, or the Pagoda of Angkor.

(1) The King *Udayadityavarman*, fifty years afterwards, erected a *linga* of Çiva there.

(2) *Aymonier* calls them *Propylaea*.

He left this unfinished and his second successor, *Jayavarman VII.* King in 1162, seems to have put the last touches to it, still leaving it unfinished. — since numbers of bas-reliefs were left there in a rough unfinished state.

Jayavarman VII built for himself the temple of *Ta Prom*, which — with the two small monuments in front of the Gate of Victory, to the north and south of the highway leading to the Thnal Baray. — seems to be the most modern of the Group of Angkor.

With him came to an end the golden age of architecture.

His successors limited themselves to the maintenance of the town. This they did with such care that Tcheou Ta Kouan testifies, a hundred years later, that « the stones are so solidly set together, that a weed could not be found growing there ».

But already a Siamese invasion had approached to the foot of the walls, as was shown by the ravaged state of the neighbouring country.

The invasions were renewed, and the Siamese became the masters of the town of Kambu, which they call *Nokor Luong* in their histories. They put a king of their own race there, and if the Khmers did reestablish themselves in the town again, it was only to abandon it for ever, from the end of the 14th century, to the forest and destruction.

GEORGES MASPERO.

GENERAL INFORMATION

Arrangement of the Voyage.

The point of departure for the excursion to the ruins of Angkor is SAIGON, the great French port in the Far-East, and the capital of Cochin-China.

Tourists coming from Europe are able to reach Saigon direct by the mail boats of the *Compagnie des Messageries Maritimes* which leave Marseilles fortnightly and do the journey to Saigon in 25 days. Travellers from Egypt, India and the Malay States can also travel by these boats which call at Port Said, Colombo and Singapore. From Singapore there is a weekly service, and Saigon is reached in 46 hours.

Tourists coming from America, or from Europe via Siberia can also travel by the *Messageries Maritimes*, which call at Kobe, Shanghai and Hong-Kong. From Hong-Kong the French mail leaves for Saigon about every 15 days; and every 8 days another French mail leaves from Hong-Kong to Haiphong where it connects with the line of the *Messageries Maritimes* from Haiphong to Saigon. It takes 3 days from Hong-Kong to Saigon direct, but from Hong-Kong to Haiphong it takes from 2 1/2 days to 3 days, and 3 1/2 from Haiphong to Saigon. This route enables visitors to see the Bay of Along, and the Tombs of the Emperors of Annam at Hué, which, with the Ruins of Angkor, form the "Three Wonders of Indo-China".

Saigon is thus, by Hong-Kong and Singapore, connected with all the great steamship lines, and is easily reached by all travellers, whether from Europe, America,

or from the great centres of Asia : India, Java, Singapore, China, the Philippines, or Japan.

The voyage from Saigon to the Ruins of Angkor is by the river-steamers of the *Compagnie des Messageries Fluviales de Cochinchine*, which go up the Mekong, and its tributary the Tonle-Sap, and cross the Lakes. It takes from 32 to 36 hours from Saigon to Pnom-Penh, the Capital of Cambodia, and about 18 hours to the landing place for Angkor.

The first part of the journey can be taken by train in less time ; from Saigon to Mytho it takes less than 2 hours ; and from Mytho to Pnom-Penh, from 16 to 18 hours only.

Time for the Voyage.

It is convenient to reach the Ruins of Angkor only when the height of the waters allows the steamers to cross the Lakes, that is, from July 1st to February 15 th. But as the rainy season does not end until late in October, it is better to wait until then. The best time to make the trip is from the end of October to the beginning of January. Later than this, owing to low water, the trip is not easy and difficulties are often encountered. The *Bungalow Hotel* at Angkor is open from Sept. 15 th. until the boats cease running.

Outfit. Sanitary precautions.

This suitable period corresponds nearly with the dry season, the winter of Cochin-China and Cambodia, during the north east monsoon. It is the pleasantest and healthiest time of the year, and no fear need be entertained by intending visitors of excessive tropical heat and moisture. The nights are comparatively cool.

For the journey a cotton cloth suit should be chosen, preferably one made of khaki, which is more serviceable and less easily soiled than white. Quite a number of white suits would be needed for the sojourn in Saigon and Pnom Penh. It is as well to provide also a warmer outfit for use in the evening. A colonial helmet is absolutely necessary, as exposure to the sun is the only danger.

Strong boots, and leggings or putties are required for the walks and excursions. It is useless to burden one's self with bedding, food or table linen.

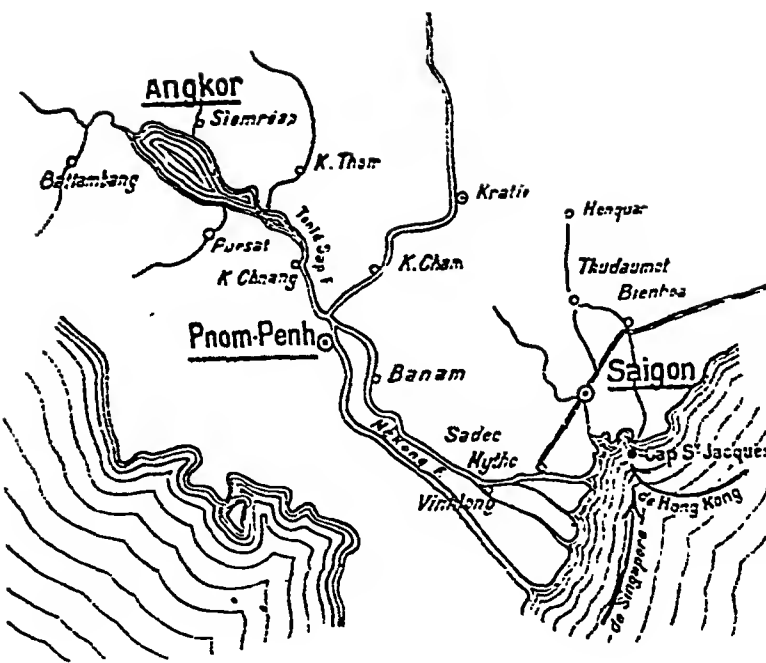
Other sanitary precautions than these are not necessary. Care must be taken not to drink unclean water, and it is preferable to use mineral water. Care must also be taken for protection from mosquito bites, and during the stay at Angkor it is wise to take a small dose of quinine daily. Extreme fatigue should be avoided, and above all, excesses at table.

Conditions of the excursion

Tourists have the choice of two ways of arranging for the excursion to Angkor. Arrangements can be made with the *Compagnie des Messageries Fluviales* for the whole excursion; the inclusive cost, for the return voyage, board and residence at the Bungalow and transport, is 245 francs from Saigon; or 185 francs from Pnom-Penh (1).

Tourists who do not care to contract for the entire voyage, pay 77 francs 1st class single from Saigon to the mouth

(1) Excursions to Angkor by special boat can be arranged by the *Compagnie des Messageries Fluviales*. A party must consist of at least ten persons, and a telegram should be sent to the Compagnie so that arrangements can be made. The cost would be 500 francs for each person.



From Saigon to Angkor.

of the Siem Reap River, where the landing is made for Angkor. Return tickets have a discount of 30%.

These tourists have to pay however for transport from the landing stage to Angkor, and their expenses during their stay at Pnom Penh and at the Bungalow.

The shortest time to accomplish the excursion from Saigon to Angkor is one week, as shown by the following table

Departure from Saigon : *Friday morning by the train to Mytho* — Arrival at Pnom Penh : *Saturday.* —

Departure from Pnom Penh : *Sunday morning.* — Arrival at Angkor : *Monday morning.*

At Angkor : *Monday and Tuesday.*

Departure from Angkor : *Wednesday morning.* — Arrival at Pnom Penh : *Wednesday night or Thursday morning.* — Arrival at Saigon : *Friday morning.*

FROM SAIGON TO ANGKOR

I. — SAIGON

Saigon is the capital of French Cochin-China. Its population is about 57,000 of whom 7,000 are Europeans. The commercial town of Cholon, which is a suburb of Saigon contains 180,000 inhabitants. Saigon is then a city of nearly 240,000 people. It is the chief French port in the Far East, and is a port of call for steamers from every country. Its commerce exceeds 350 million francs.

Saigon, before the occupation of the French, was the capital of lower Cochin-China, the southern portion of the Empire of Annam. When the combined French and Spanish forces captured it on Feb. 17. 1859, Saigon was but a large Annamite fortress, around which crowded the native dwellings.

The city was levelled with the ground and reconstructed in modern style. Thus Saigon itself is an European town with wide and regular streets and squares. Tourists will seek in vain for the picturesque, or for pagodas even in the native parts, but they can easily indemnify themselves by visiting the environs of the town.

Saigon, « The Pearl of the Far East », with its streets and avenues shaded by magnificent trees, with its pleasant and prosperous looking villas hidden in a wealth of tropical verdure, is a veritable park.

European monuments, which would not disgrace even the most stylish towns of France, have been set up in all the public squares : the Cathedral, the magnificent Post Office, the Palace of the Governor General, that of the Lieutenant Governor, the Hôtel de Ville and the

Theatre. There are fine public gardens : the Botanical Garden, one of the most interesting in the Far East, the Jardin de la Ville, including the Cercle sportif, where weekly football matches are held. Then there are many squares ornamented with statues : these — with the fine harbour where many trading vessels, steamers, and battleships lie — all join in making Saigon one of the prettiest towns in the Far East (1).

Thus a stay at Saigon proves very enjoyable : the social life in Saigon, especially during winter, is very gay and vivacious. There is an excellent French Company at the Theatre, which is the best in the Far East.

The chief streets, especially the Rue Catinat, are traversed by a cosmopolitan crowd. The cafés, with their open verandahs and terraces, their orchestras and cinematographs, make the evening scene as animated as that of the day. Tourists, who have seen the chief monuments, and have made a tour of the chief streets and gardens of the capital, would do well to spend an hour in visiting the Museum.

The *Museum of the Société des Etudes Indochinoises*, situated in Rue Lagrandière, is open to the public every day, except on Monday, from 8 to 11 a. m. and from 3 to 6 p. m. It is devoted to the art and ethnology of the peoples of Indo-China.

In the garden is a collection of sculptured stones, which have been found in the ruins of Annam : a pedestal

(1) The chief hotels in Saigon are *The Continental Palace Hotel*, Rue Catinat : and *The Hotel des Nations*, Boulevard Bonnard. There are many European shops of all kinds, chiefly in Rue Catinat.

Lovers of native art can get many Annamite curios, silk embroideries, bronzes, jewellery, etc. at the Tonkinese shops, and stones and silverware at the Chinese ones.

ornamented with lotus flowers and cars drawn by horses will be noticed, together with frontons representing Brahmanic divinities. Under the verandah of the Museum, are a number of statuettes of Cham and Khmer arts.

There are two rooms on the ground floor. The *Salle de lecture* offers a wide choice of periodicals and newspapers for visitors ; the library of the Society, which publishes a catalogue, contains a great many works dealing with the Far East. The *Salle de Beylié* contains some casts in basrelief, from Angkor, and the cast of a fine plate-forme which was taken at My-Son, the old capital of the Chams, in Annam.

On the first floor, there are a large hall and two offices. In the hall, following the wall round to the right, will be found a case containing a collection of local coins, some Japanese weapons, a collection of shells, and a collection of Buddhist books.

The panel ornamenting the wall at the end of the hall consists of a remarkable collection of musical instruments of Annam and Cambodia. Along the wall on the left is shown a collection of woods, and various kinds of rice of Indo China. The panels on the left of the entrance show a collection of Annamite fishing tackle, and weapons and utensils of the savage Moïs.

On the tables and in the show cases which run parallel to the walls, will be seen a prehistoric collection ; close by the entry, pottery and carved stones from Cochinchina and Cambodia ; a collection of Far Eastern coins ; bronzes and porcelains from Cambodia, Siam, and Annam in a glasscase on which stands a beautiful Chinese carving in wood.

The following showcases contain vegetable products of the colony, tobacco, fibres, creepers, some Laotian stuffs, and a mineralogical collection.

On the tables opposite the entrance, are models of farming implements, vehicles and canoes used in the country, some nice pottery from Cày-Mai, near Saigon, and some Chinese porcelains of the *Bleus de Hué* type, some of which are very old and remarkable.

The large showcases standing in the middle of the hall contain a very rich collection of Chinese coins of all the dynasties, and some Buddhist books containing the « Satras, » the illuminatings of which are interesting.

The cabinet which stands on the left of the entrance and which has a lintel decorated with a beautiful frieze of Cày-Mai earthenware contains a collection of local pottery and specimen of works of the Fine-Arts schools in the Colony; the one which is situated at the further end contains an almost complete set of the reptiles of the region.

Here and there, on the cases or on pedestals, stand beautiful specimens of Chinese porcelains, Japanese bronze Buddhas, and some very remarkable busts of Indo-chinese notabilities, among which are the scholars Paulus Cua and Petrus Ky, the Annamite Viceroy Hué, and the Regent Hiép, works of the sculptor Raffegaud.

Proménades.

The fashionable drive of Saigon is the « Tour de l'Inspection ». The route is circular and from five to seven is much used by the elegant equipages and motor cars, which are very numerous in Saigon.

Another promenade is the one to Cholon, the industrial and commercial suburb of Saigon, a veritable Chinese town, on the outskirts of the French and Annamite town, with which it will soon be connected by means of a large boulevard.

Cholon is the chief rice market, rice being the most important product of Indo-China, which exports on an average a million tons per year.

At the sides of the «Arroyo» are numerous rice mills, interesting to the visitor, and the river, covered with junks and sampans, presents a busy scene.

There are many Chinese pagodas ornamenting the town. The most interesting streets are the Rue des Marins, the Rue de Canton, and the Rue du Commerce full of closely packed Chinese shops in which silks, embroideries, gold filigree, and porcelains may be bought.

A view of the town is most interesting at night; the crowded streets, with their innumerable lanterns lighting up the countless signboards, their eating houses doing a thriving trade, and the deafening din of the orchestras in the clubs and Chinese theatres, all combine to form a magnificent scene.

The return from Cholon can be made by way of the *Tombeau de l'Evêque d'Adran*, Mgr Pigneau de Béhaigne, built by the Emperor of Annam Gia Long in 1790, for the burial of his friend and adviser, who did so much to extend French interests in Cochin-China, and through whom the first treaty was made between France and Annam.

The tomb is now national property.

Excursions.

Cochin-China, having such a fine system of roads leading out from Saigon, affords many excursions. A motor-car can easily be hired from one of the numerous garages, and *Thudàumôt* can be reached in a few hours, by crossing one of the richest plains in the world; excursions are also recommended to the *Falls of Trian*, which are very

II. — FROM SAIGON TO PNOM PENH

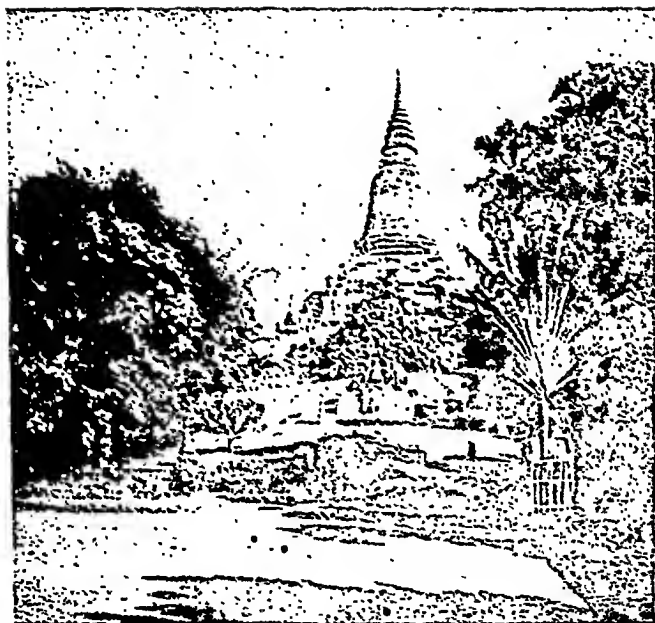
The departure is taken by the *Fluviales* on Thursday evening, if no objection is made to a night's being passed on the water, partly by sea; those who go by train to Mytho leave Saigon at half past six on Friday morning and embark at Mytho. The train reaches Mytho at half past eight and the boat leaves soon after the train is in.

From Mytho, the boat travels up the Mekong, the chief river of Indo China; it is about 2,620 miles long, and about 2 miles wide in its lower course. Along the banks stretches a continuous view of plantations, houses and huts. Cocoa trees, palms, and false cotton trees abound.

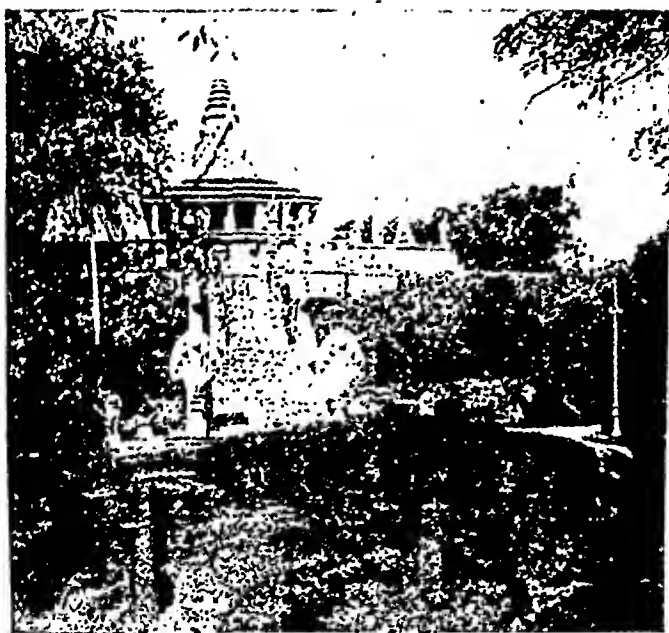
Until Pnom Penh is reached, on Saturday morning, hardly a single spot is to be seen without a house along the river banks. A stop is made at *Vinhlong*, and at *Sadec*, important and populous places. From intermediary places junks come up to the boat to bring or take away passengers. Leaving the frontier of Cochin-China, the pagodas of Cambodia become more numerous, with their sculptured gables, and their roofs curving up resembling an inverted arc.

At a distance of 320 miles from Saigon, the Lighthouse, a whim of King Norodom, is reached, standing at the confluence of the Mekong and the Tonle-Sap, just before Pnom Penh itself.

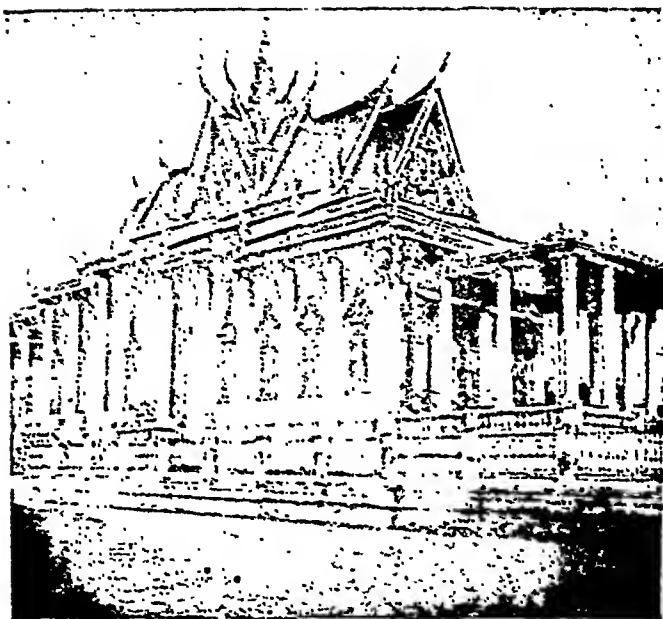
The panorama of Pnom Penh, spreading out along the riverside, full of the gilded roofs of pagodas, and the grey spire of the Phnom, is one of the prettiest sights of the voyage. Situated at the confluence of the "Four arms" of the river, Pnom-penh is both a commercial centre and a royal residence. Its population, which exceeds 60,000, is a medley of Europeans,



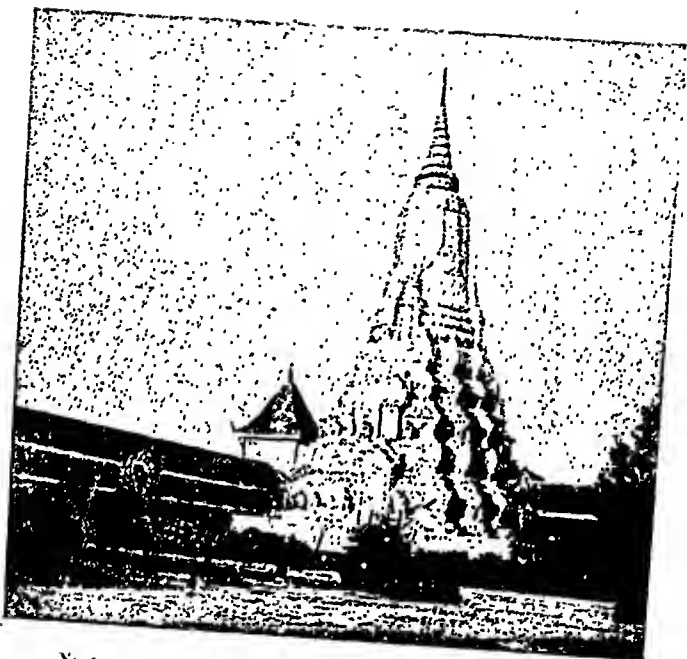
N° 1. — The Phnom at Phnom-Penh.



N° 2. — The Phnom Pagoda.



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N° 5. — The Silver Pagoda, Phnom-Penh.



N° 4. — A Tomb in the Royal Palace. Phnom-Penh.

The surrounding wall with its pointed arches enclosing all the buildings, is surmounted on the chief side by a stand with numerous gilded roofs, and the stand towers above the wide road running along by the Palace, where sports are held and processions of elephants on fête days : to the left of this stand is the chief entrance, flanked by two guardrooms, where the soldiers of the Royal Guard and the Native Militia are on duty.

Turning to the right, the Office of the Attendant of the Palace is found, who gives the permits and supplies visitors with a guide.

The Throne Room is a large wooden building, richly decorated inside with mirrors, tapestries, and gilded mouldings. The floor is in mosaic. The gilded throne, in Cambodian style, is surrounded by tiers of umbrellas, and high candelabres : behind the throne stands a chair or rostrum, richly carved, and here the King sits in State Ceremonies. On the marble brackets are some bronze ornaments, and some Sèvres vases, which are diplomatic gifts.

To the rear of the Throne Room are some European buildings, one of which, the *Palais de fer*, came from the Paris Exhibition of 1878.

In front of the building on the right extends a pretty French garden with an ornamental fountain.

Farther on are the private apartments of the King and his harem.

To the left of the Throne Room is a wide courtyard : the *Salle des danses*, in which performances are given by the celebrated dancing women of the Palace, and some galleries, (reserved for the King, the princesses and their friends), surround the room. Near is the newly erected *Salle des fêtes*, entirely in concrete, but in the Cambodian style.

Farther to the left, northwards, in the corner by the Palais de fer, is a pavilion in which is kept the sacred sword, the « Prea Khan », the palladium of the Kingdom given by Indra himself to the ancestors of the Kings of Cambodia. It is a very beautiful piece of workmanship, with a finely chased blade, and a rich scabbard, guarded by « Bakous », and it is shown to visitors only on lucky days.

The most interesting part of the Palace is the great court of the Silver Pagoda, the « Vat Prea Keo ». This great paved court is surrounded by a gallery forming cloisters, and the walls are covered with interesting Chinese and Cambodian paintings, representing the chief episodes of the Ramayana.

In the middle of the court stands the Pagoda, built by H. M. Norodom. It is built entirely in the Cambodian style and is richly decorated. Its name is due to the ground being paved entirely with silver slabs. The walls have paintings on them. On a high altar stand a number of statues of Buddha, the chief of which is the « Emerald Buddha ».

At the foot of the altar, on a table of offerings and in showcases, is a rather mixed collection of precious articles : gold and silver wares, both Cambodian and Chinese, ranged alongside a rather poor collection of European glassware.

But the greatest treasure in the Pagoda is a life size Buddha, which was smelted and worked in the Palace itself, and which stands before the altar. It is made of solid gold, 660.000 dollars worth of gold appearing to have been employed by the goldsmith, and it is beautifully chased, covered with rich jewels, and encrusted with diamonds. The art of the goldsmith has done justice to the rich material put into his hands by the royal generosity.

To the right and left of the pagoda are two Cambodian kiosks. That on the left, surrounded by a rockery and plants, shelters a Foot of Buddha. That on the right contains some beautiful illuminated manuscripts and is the Royal Library.

In front of the pagoda is an equestrian statue of the late King Norodom the statue itself is in bronze, gilded and painted and shows him in the uniform of a French general. A roof, which does not improve its appearance, covers the monument.

Finally, on each side of the entrance, H. M. Sisowath has had two beautiful tombs built. They are built in the classic form of the Phnoms, and are beautifully sculptured. One contains the remains of his ancestors and the other those of the Queen, his mother.

Before leaving the Palace, a point should be made of seeing the exhibition of Royal Workshops.

All kinds of work can be obtained there : gold, jewels, paintings, theatrical masks and some very fine silken « sampots ». All these things are made in the Palace.

A visit to the Khmer Museum should not be missed, for it affords an excellent preparation for the visit to the ruins of Angkor. • •

THE KHMER MUSEUM has been arranged inside the old Palace of the Obarrach (1) : by the side of Sisowath's College, on the quai Lagrandière. It is open every day (Monday evening excepted), from 8 to 11 a. m. and from 3 to 6 p. m. (Entrance by the middle door in the precincts).

(1) The lesser King of Cambodia. The last Obarrach (the office has since been suppressed) was H. M. Sisowath, who succeeded his brother Norodom in 1906.

The *Khmer Museum* was built in 1908 by the generosity of H. M. Sisowath to hold and arrange Cambodian antiquities, under the directions of the Head of the archaeological Service of the *Ecole Française d'Extrême-Orient*.

The curator of the Museum resides at Pnom Penh.

The Museum is a fine building in the Cambodian style. It contains a central hall with two rooms running laterally and is surrounded by a gallery forming a verandah. The gallery may be reached by the staircase, which is ornamented with Khmer lions.

Entrance is made by way of the staircase leading on to the middle walk of the park (facing south). On the right and left sides of the landing, on the ledge of the dado surrounding the building, some stone lintels are placed.

That on the left (No 35-2) which came from Sambor, and represents an arch decorated with garlands, belongs to a period of Khmer art earlier than that of the monuments of Angkor.

On the balustrade, to the right of the entrance, is an ornamental post with Buddhist emblems lacquered and gilded and representing three Bodhisatvas and Buddha, seated on the coils of the serpent Naga, whose head is raised forming a dais. (S. 27-1).

To the left is a model prepared as an offering of a tower (preasat) of Angkor (No 33-1).

In the middle of the hall stands a group of four sculptured lintels, and above them is a statue. The lintels belong mainly to the preangkoric period of art, and come from Sambor and Chikreng. The statue surmounting the group is a beautiful figure of Hari Hara, a twin figure of Vishnu and Siva.

In the path running along the columns of the hall will be seen, on the right: a beautiful statue, splendidly exe-

ected and rendered of preangkorie art, representing Uma (Bhagavati), the wife of Siva (N^o 13-2); then a Garuda, a mythical bird with four limbs, decorating one side of the bridge (N^o 43-6); on the left is a statue of a feminine Buddhist divinity (Tara), (N^o 24-1), belonging to the inferior period, and a bas-relief (N^o 10-1) representing the Sivaist Trinity: Siva, his wife Uma, and his son Ganesa, the God with the head of an elephant. In the exact centre of the hall stands a great primitive figure of Vishnu.

In the rooms leading into the hall some statues are to be seen standing in front of the windows: on the right, that of Dvarapala, or Siva as a guardian of the temple, with two great fangs in his mouth; on the left, a statue of Siva as a monk, and this was brought from the Laotian frontier.

On each side of the window, in the room on the right, are lintels of the Angkor era and a curious erect figure of Brahma, easily recognised by its four faces.

Similarly, in the opposite room, lintels and statues of Brahma are to be seen.

On the gallery surrounding the building are many interesting statues.

Going out by the South door, through which the visitor entered and turning to the right, a very old and small statue of Uma, wife of Siva, is to be seen in the corner.

On the east front, to the right and left of the hall door, are two relics of panels representing the nine brahmanic divinities, (N^{os} 10-1, 10-3). On the balustrade is a fine resemblance of a Buddhist stupa (N^o 33-20). On the north front are many tablets with inscriptions in Sanskrit and old Khmer. The oldest of these (N^o 1-26), which is in Sanskrit and came from Bassac, is embellished by a pediment bearing the trident of Siva. The tablets 1-15 and 1-23 date from Yaçovarman, the founder of Angkor. At the north west

corner of the gallery is a very old and small statue of Vishnu.

On the west front are several lintels belonging to the Angkor era, and a pretty piece of modern work in ceramic, of a god seated on a naga. (N^o 12-7).

On the outside of the basement beneath the gallery stands a Somasoutra (N^o 32-1) belonging to the preang-koric era ; it is a channel in stone terminated by a gargoyle (N^o 32-2), and conducts the water into the buildings, for use in worship.

About the gallery are many specimens of Khmer sculptures : antefixes, tops of crown posts, lingas, etc....

The room on the right encloses a library containing numerous works on Khmer art; and these are open to inspection by visitors. There is a good catalogue on files, giving a list of all the exhibits.

There are also some modern Cambodian paintings of scenes of the Ramayana, in this room, and a panoply of the weapons of the country, some painted wooden statues, — these are modern, — and a panel of bronze objects discovered in the graves of the Khas, the savages of Lower Laos.

The room on the left contains many interesting little pieces of sculpture — a beautiful bust of an heavenly dancer, some statues of Vishnu on the Garuda, a statue of Ganesa, and a head of Buddha crowned by a Naga, found at the Baion. This is a very fine piece of work. There is also a modern group representing an ape teasing a goddess.

In the cases are some valuable exhibits — a golden girdle, given by H. M. Sisowath, some bells used in worship, some statuettes in bronze from Takeo, some jewels found in the ruins near Kompong Speu, and a collection of old coins of Cambodia.



No 5. — H. M. Sisowath's Monument, Phnom-Penh.

Amongst other interesting features of Pnom Penh, are the many pagodas. The Cambodian pagodas are around the Palace, and the Chinese pagodas on the quai Lagrandière.

The Pavilion of the White Elephant must not be forgotten, where this venerated creature may be seen. The Pavilion is situated in front of the Palace, opposite to the Grand-Stand. (1)

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(1) The *Pnom-Penh Guide* should be consulted by visitors. This was written by M. Emile Faraut and published by Courdier et Montégout in Pnom Penh.

III. — FROM PNOM PENH TO ANGKOR

Leaving Pnom Penh on the Sunday morning, tourists re-embark on the same boat on which they came, if the water is high, but proceed by launch if the water is low, as this is more suitable for navigating the Lakes, as it draws less water. The launch sails up the Tonle Sap, a river the current of which flows in opposite directions in the different seasons — during the rainy season, when the river is in flood, it carries the waters of the Mekong into the Lakes, but during the dry season, it serves to carry the water from the Lakes to join with the Mekong.

On the way *Kompong Luong* is passed, which is a busy commercial town, the port of the old capital Oudong, and in the distance can be seen the pagodas and tombs of this old capital rising on the hillsides.

Next comes *Kompong Chuang*, the Venice of Cambodia, which consists chiefly during floodtime of endless sampans, moored up in regular lines, forming veritable streets. A very fine pagoda stands at the high water mark.

At last the Lakes are reached. *Snok Trou* is the « Door of the Lakes », and leads into the Cambodian Lakes, which vary in width according to the season.

During this season the lakes are very full, and the forest at the edges of the lakes is flooded.

The Great Lake is crossed diagonally, the banks fading completely out of sight in crossing, and the jetty at Angkor is reached on the opposite side.

The steamboats of the *Messageries Fluviales* stop at the mouth or the « Viam » of the river of Siem Reap, where there is a lighthouse.

This is reached about Sunday night or early Monday morning.

Passengers cannot land until morning, from 5 to 6 o'clock. Then they leave in junks or steam launch to travel up the Siem Reap river. The junks go up across the flooded forest, following as far as possible the river bed, or they join the canal which goes from *Phnom Krom*, the hill which here overlooks the banks of the Lakes, to Siem Reap.

They stop at a point which varies according to the height of the water, but the middle point is named *La Briquetterie* (Rosey Loc).

The distance thus travelled in junks or steam launch varies slightly. The junks have a protecting roof : each junk can accommodate six or eight passengers and their baggage. The price is fixed at \$ 1. 50 for each passenger.

The route leading from where the junks or steam launch are left, to the Bungalow of Angkor, is fine. Passengers travel usually by means of motor cars.

In order to make certain of having a junk or the steam launch waiting on leaving the steamer and the means of transport on landing, passengers should send a telegram to the *Chef du poste administratif de Siem Reap*, stating exactly the number of passengers, and the day and hour of arrival. Passengers who have a contract with the *Compagnie des Messageries Fluviales* need not engage means of transport. Gratuities to the drivers and boatmen are optional. All costs are paid on returning to the *Chef du poste administratif*.

The time necessary to reach the Bungalow of Angkor from the station of the *Fluviales* depends upon the time of the year and the height of the water. It does not take so long to go down the river and canal. In July and August, and in December and January it takes about five hours from *Viam* to the Bungalow.

During the height of the season, from the middle of September to the beginning of December, it takes only four hours. It takes about three hours to go down the river from the Bungalow to the landing place of the *Fluviales*. The departure may be taken from Siem Reap itself if the water is high enough to permit of doing so. About 5 miles from the Briqueterie, *Siem Reap* itself is reached. There is there an Administrator, the delegate of the Commissaire of the Battambang Territory (1), territory of which the Cambodian province of Siem Reap is a part.

Siem Reap is a centre containing about 4000 people. It extends along the two banks of the river and the population is Cambodian, Siamese and Chinese.

The centre of the town is marked by the market, the Post and Telegraph Office, and the Native Militia Station, which is an old Siamese citadel, still protected by cannon, the walls of which have been made with stones that have come from the ruins of Angkor Thom. On the other bank stands the palace of the Cambodian Governor of the province.

Many houses standing on piles, some luxuriant gardens, plantations of areca palms, orange trees and sugar canes, which are watered when the river is low by chain pumps made of bamboo—all these make of the road to Siem Reap a very pleasant promenade. It is nearly four miles from Siem Reap to the Bungalow of Angkor : and the road lies across the forest which encloses the ruins.

On the right a European house, the residence of the

(1) The territory of Battambang was formed by the reunion of the three provinces of Battambang, Sisophon, and Siem Reap given back to Cambodia in 1907 by Siam, which had seized them in the 18th century.

The conditions for staying at the Bungalow are different in the cases of passengers who have a contract with the Company, and those who have not.

Those who have a contract have nothing to pay except out-of-pocket expenses ; the others have free lodging but have to pay for all meals, at a fixed price, wine included, (breakfast 0 \$ 50, lunch 2 \$ 50, dinner 3 \$), and extra expenses including the hire of bedding and linen and the price of light.

The tariff, which is reasonable, is affixed in the Bungalow, together with that of mineral waters and sundry refreshments.

EXCURSIONS, GUIDES, TRANSPORT.

There are guides at the Bungalow who speak French, and will accompany visitors on a visit to the ruins ; the price must be arranged with them.

In order to go to Angkor Thom some means of transport must be employed. Tourists can travel on horseback, or by means of *norgelettes*, or carts. Horses cost \$ 1 a day to hire, without a saddle, and \$ 1,50 with a saddle. Passengers who have a saddle would do well to bring it with them. The native carts are drawn by oxen, and cost a piastre a day each, they are rather uncomfortable, having no seats, and are seldom used except by the boys. They are used chiefly for baggage. The *norgelettes* are carts drawn by fine oxen ; these carts are set on springs and have seats. They cost 1 \$ 50 per day for one person, and \$ 2 for two persons. It is quite impossible for passengers to take more than hand baggage with them. It is better to arrange with the manager and let him engage the means.

It must not be forgotten that the horses and carriages are hired by the day, and that as soon as the Bungalow is

reached, the men must be dismissed when they are no longer wanted, they can return to Siem Reap. Some elephants belonging to the Administration are at the disposal of visitors who wish to make excursions and walks, but enquiries must be made as to the price.

VISIT TO THE RUINS.

The chief monuments of the *Groupe d'Angkor* are the temple of Angkor Vat and the royal town of Angkor Thom which includes the Baion, the Terrace of Elephants, the Phimeanacas, the Ba Phuon, & c. A number of isolated buildings are distributed around these two great enclosures; the most important are the Prah Khan to the north, Takeo and Ta Prom to the east, and the ruins of Phnom Bakheng between Angkor Vat and Angkor Thom.

As the stay of tourists to Angkor is limited by the passage of the boats to two clear days, or one week more it is advisable to plan out the time and the following programme for a short stay is recommended.

Programme for a Two Days' Stay :

Monday : Visit to Angkor Vat and the Phnom Bakheng.

Tuesday : Visit to Angkor Thom and the Prah Khan.

Tourists wishing to stay longer than a week at Angkor will be able to take other excursions in the neighbourhood. Details will be found in the *Guide* by M. Commaillé, and they will find out the information concerning arrangements for these excursions.

THE MONUMENTS OF ANGKOR

I

ANGKOR VAT

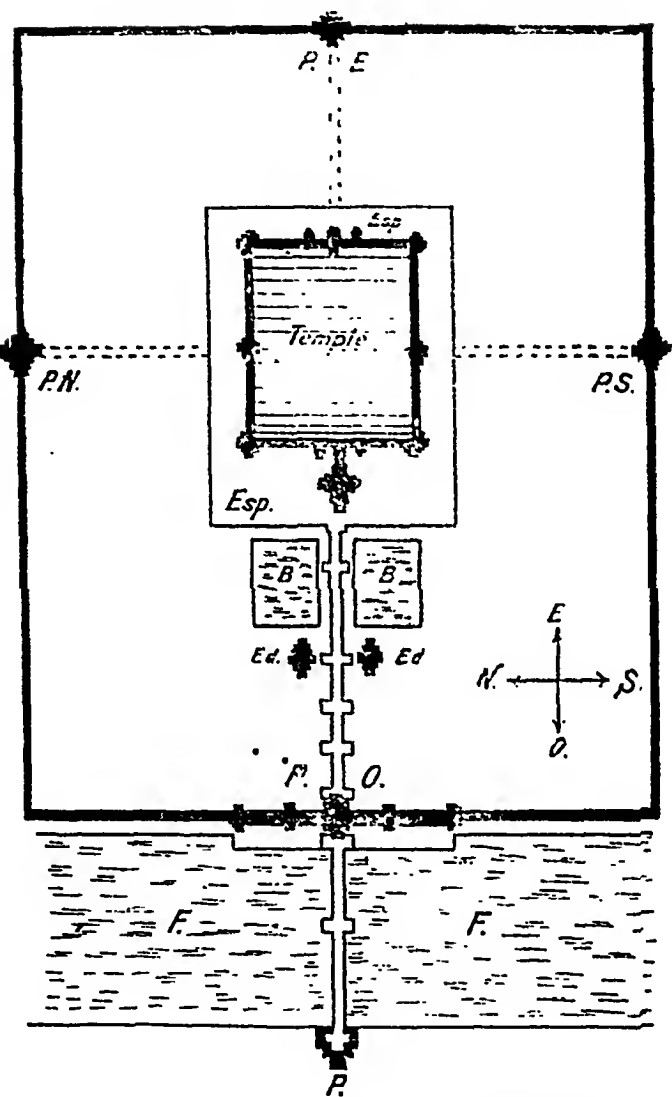
Following the road which passes the Bungalow, we reach, about a hundred yards farther, the monumental flight of steps which gives access to the paved causeway crossing the moat of Angkor Vat. This causeway, running East and West, leads to the great western gate of the enclosure whose imposing line, dominated by the three stories and the nine towers of the Temple, is displayed, at one glance, before the view of the visitor.

THE MOAT AND THE CAUSEWAYS.

The Temple of Angkor Vat is surrounded by a rectangular wall, nearly square, which rises from a wide moat filled with water. The moat is deep, and its sides are maintained by a conglomerate wall on the top of which is a ledge of sandstone. (1) It is 200 yards wide and nearly 3 miles

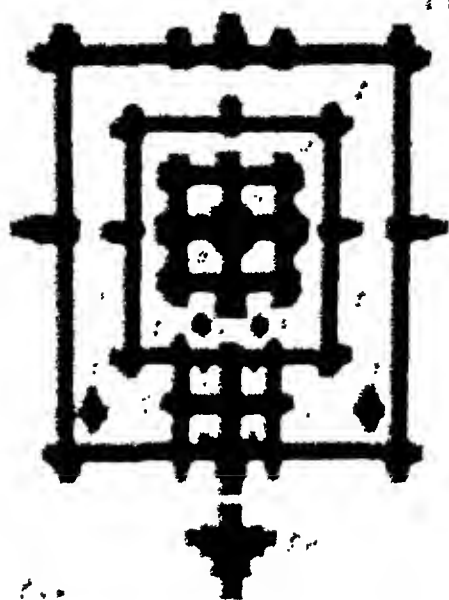
(1) The monuments of Angkor are erected almost entirely of conglomerate or pudding stone and sandstone. The conglomerate, commonly called in Indo China « pierre de Bienhoa », is reddish and coarse. It is used chiefly in the large structures and foundations, but it is usually concealed by a facing of sandstone. These two kinds of stone are obtained from *Phnom Coulen* — mountains about 20 miles distant. Here one can follow the traces of the quarries worked by the Khmers. The stones of Angkor were put together without cement. They were cut, and then perfectly polished by rubbing one on another. There are marks of iron-cramps which, in some monuments, secured the union of the stones between them.

ANGKOR VAT



P. Steps
F. Moat
PO. Western Portico

Ed. Smaller Buildings
B. Pieces of Water
Esp. Esplanade



in circumference, and always kept full of water. The thick serried trees which surround it, the waters strewn with water-lilies and lotus, and reflecting the doorways of the outer wall — all these make a magnificent setting to the monument.

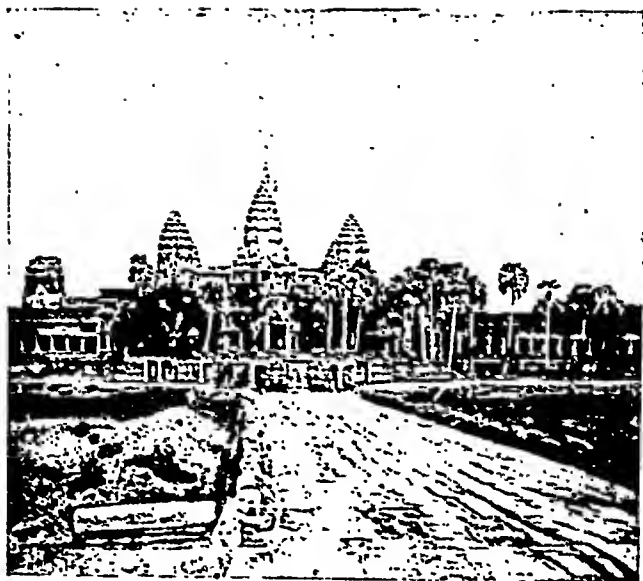
The causeway which crosses the moat leads to the central doorway in the western wall. This doorway opens on a wide cruciform flight of steps raised above the surrounding country. The stairs were decorated with lions, and two mythological Hindu serpents — frightful monsters which reared their seven heads above the fore part of the flight.

The decorations of the approaches and the stairways of Angkor Vat are based on the lion and the seven headed serpent, the Naga.

The causeway is 250 yards long and 12 wide. It is constructed of conglomerate, faced with a pavement of large flags of sandstone. On either side it is flanked with a colonnade, whose columns, rising from the waters of the moat, are surmounted by a sandstone cornice. A balustrade runs along the two sides of the causeway; it is formed of the body of a serpent resting on carved cubes of stone. In the middle of the causeway two landings, at right angles on either side, lead down by a rapid flight to the waters of the moat.

THE GREAT WALL AND THE GALLERIES.

The causeway leads down a few steps to the bank or circumvallate path 50 yards wide, which separates the moat from the enclosing wall, and which is covered with ruined debris. The wall of Angkor Vat is more than 2 miles round. A large part of the western side is taken up with a spacious portico resting on a ba-



No 6. — Angkor Wat. — General View.

smaller gateways. The western face which we now see before us and which is the most favoured, has its portics pierced by a central porch, and two high gates, one at either extremity.

The central porch is a real work of art, and will well repay a close study of it. The central part is composed of a vestibule, wider than the galleries, preceded by an open courtyard in two sections and a range of columns. The peristyle is surrounded by square projecting pilasters flanked by smaller pilasters. The two parts of the courtyard and the peristyle support vaults which increase in height from the exterior to the interior. The vaults are limited by carved pediments which rise tier on tier to the central vault; on this is constructed a circular tower of four stories whose pointed dome gives it the appearance of a tiara. This upper structure is ornamented with erect acanthus leaves and is completed by an ornament intended for a lotus bud.

The central porch is connected on either side to the gallery in the wall, by three chambers of unequal heights, diminishing in size until they reach the roof of the gallery. These chambers are lighted by windows closed by stone balusters turned and decorated.

The extremely elaborate ornamentation of this porch is wonderfully preserved. The pilasters are beautified with delicate sculptures everywhere, resembling the embroideries worked on cloth. The cornices possess an almost classical simplicity, and are decorated with the leaves and buds of the water lily. On the exterior the richness of the decorations is no less noble.

The walls on either side of the doorways are decorated by panels depicting heavenly dancers, either singly or in groups. The framework of the chief door under the peristyle is composed of two lintels and a tympanum whose

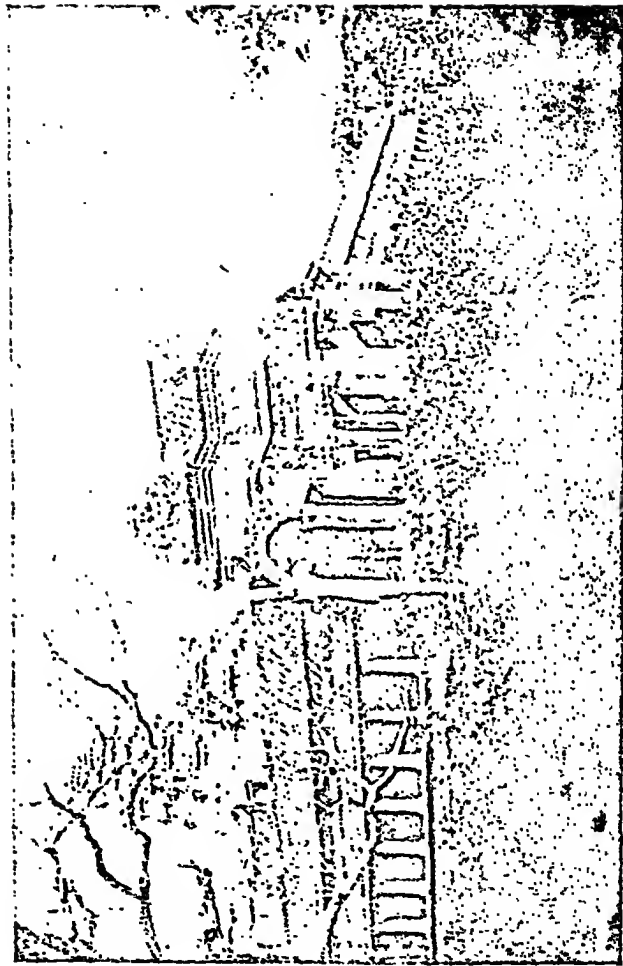
decoration recalls the finest work of the Renaissance. The pediments tapering above the doorways and the lesser pediments of the outer verandah are marvellously worked out.

The two porches, one on the right and one on the left of the western portico, are much smaller than the central entrance, and are destitute of stairs. Each is a high passage, the floor level with the outside ground, and thus carriages and even elephants can penetrate to the interior. On either side under the vaults, flights of steps lead to a vestibule and two chambers. The wall has already been described in sufficient detail.

All the elements of Khmer architecture that we shall see employed in the Temple itself, are readily discernible in the wall: vaulted galleries accompanied by an outer verandah, gates joined to the galleries and to the peristyles by chambers of decreasing height, tapering pediments, and a round tower with pointed dome. All the elements of Khmer decoration and ornamentation are also represented there: sacred snakes as balustrades, carved lions on the stairs, heavenly dancers and monks worked in the panels, freizes, lintels, and panels decorated with chain-mouldings. We shall no longer have to describe them.

Visitors hurriedly traverse the central porch in order to avoid the smell of the deposits from innumerable bats which make their homes in the galleries of Angkor, despite a continual warfare waged against them.

On the right hand side in one of the chambers, we notice a Brahmanic statue, a god with several arms, painted and gilded by faithful pilgrims who, although Buddhists, still offer him worship under the name of «Statue of the spirit of the Great King». At the feet of the statue lie two other statues of female divinities, equally beautiful, but lately overturned and broken to pieces.



N^o 8. - Angkor Vat. -- First Galleries South-West Corner.



No 9. — Angkor Vat.
Outside View of the Porch (Western Face).

Leaving the portico, the visitor enters the park of Angkor.

The wall of the enclosure which faces the park is decorated with false windows and balusters; its freize is composed of gods and goddesses who dance on the heads of bulls, horses and elephants. On the walls of the portico are bas-reliefs wonderfully preserved, representing celestial dancers.

THE PARK.- THE GREAT WALK.

The great walk is very little lower than the level of the central porch, and after traversing the park, it unites the western gate with the western door of the temple.

The park, which is a big one, is wooded with fine trees which formerly concealed numerous wooden structures, but these have now disappeared, and some Buddhist monasteries are erected about the park. The great walk is paved along its entire length: it is eight yards wide, and more than four hundred long; it is raised above the level of the park by an under structure with sculptured mouldings but recently brought to light. At about every forty five yards, two landings, one on either side forming a cross with the main avenue, lead down to the park by a flight of steps. The balustrade which runs along side the avenue is formed of the bodies of sacred snakes, and the heads are reared up at the extremity of each side landing. This great walk provided a splendid opportunity for the processions of warriors and priests.

On the right, and on the left, parallel with the avenue, are two edifices, whose purpose is unknown. They are formed of two galleries which intersect crosswise; the four arms of the structure are each terminated by a peristyle and a flight of steps. The galleries are lighted by

squared windows with balusters which soften the light. The whole is harmoniously beautiful, and gives us an idea of the construction and appearance of the smaller Khmer buildings. At the base of these edifices, on the east, can be traced the limits of two large ponds.

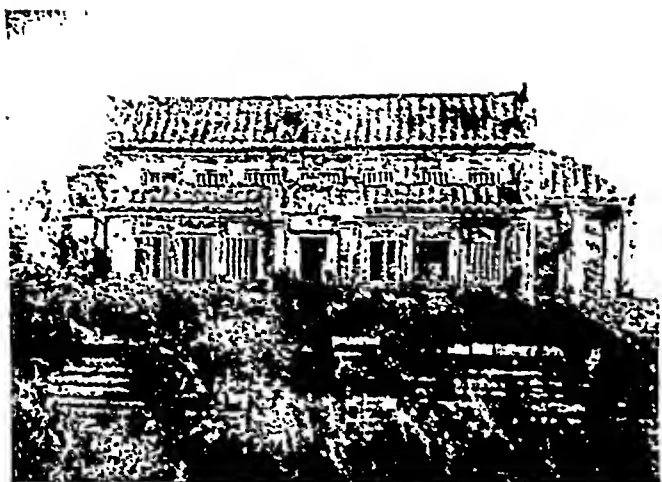
THE ESPLANADE AND THE CRUCIFORM TERRACE.

The wide avenue leads on to a wide esplanade which leads right round the temple, and it is bounded by a wall with a balustrade surmounting it and forming a continuation of the one in the avenue.

On this esplanade, in front of the temple, stands a cruciform terrace, which hides, from this point, the base of the chief porch. The terrace comprises a high structure, ornamented with numerous sculptures, and is surrounded by a colonnade of 98 cylindrical pillars, similar to those flanking the causeway and surrounding the moat. Four staircases, one at each arm of the cross, give access to the terrace, and in the middle stands a platform, on which formerly an altar or statue was erected.

From this point the view includes the whole of the eastern side of the Temple. The Temple of Angkor Vat consists of three stories. Each storey encloses a square, surrounded by galleries having porches at regular distances. On the second and third stories, at each corner, is a tower with a pointed cupola. Above all, and rising from the middle of the three galleries, is a high tower, which stands out conspicuously over the whole building.

Inside are some passages, running along the axes of the monument and leading from the galleries to the central sanctuary.



No 10. — Angkor Wat. The Library, in the Park.



No 11. — Angkor Wat The Inner Colonnade, First Storey

THE FIRST GALLERIES.

The first galleries have no towers ; but the whole arrangement is simpler and less heavy. They are built on a substructure about four yards high, and are decorated with mouldings. « Each moulding consists of an immense series of leaves, bearing innumerable representations of all kinds, and extending for nearly a kilometre. If they were put end to end they would encircle Paris ». (Aymonier).

The first storey formed by this substructure and the first galleries extends for 800 yards, on the four sides.

There are 16 doors opening on to them : two at each pavilion at the corners, three porches to the galleries in the east and west, and one to each other gallery.

The big eastern arch has no stairs. The elephants come alongside and their backs reach to the level of the galleries, so that passengers dismount from the elephants directly on to the galleries.

These porches are exactly like those outside. Standing in front are peristyles to which the stairs lead ; the stairs are decorated with stone lions.

Above the peristyles and the vestibule are frontons rising tier above tier. The central portico is joined to lateral porticoes, and those are joined to the galleries by the descending roofs. Each of these galleries is found to be divided by the porch into two equal wings. The galleries of the temple, like those of the outer wall, are formed by a solid wall and two colonnades, covered by an arch and with a verandah in front. But here the wall, instead of being ornamented by a simple frieze, is decorated entirely with bas-reliefs which cover an area of 2000 square yards. Each wing is decorated with a panel of sculpture, represen-

ting a certain subject. Tourists are advised to make a tour of these galleries of the first floor according to the following plan. They will be well repaid for their trouble.

The Western Gallery.

The visitor enters through the central porch of the western gallery which occupies the « face honorée » of the temple, and turning directly to the right to enter the gallery, finds himself in the south wing of the western gallery.

The immense bas-relief ornamenting it, and 50 yards long, represents a battle.

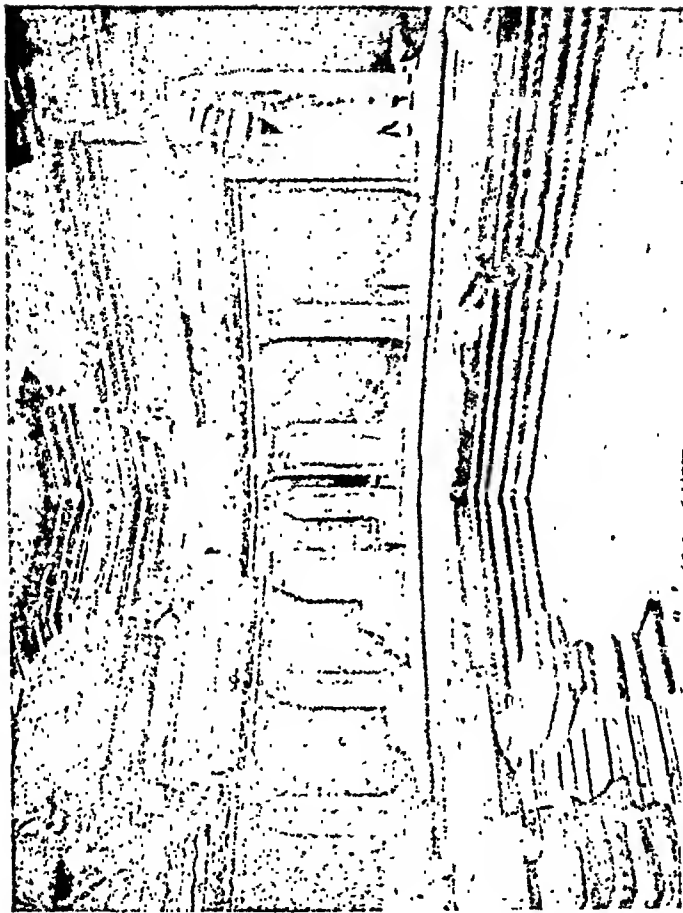
The two opposing armies, setting out from the two ends of the panel, meet in the centre in a deadly affray. The warriors are clothed in nearly the same style of dress, and carry the same weapons in both parties; and the chiefs wear the *mukuta*, a crown of Brahmînic gods and heroes. The perspective, instead of vanishing laterally, vanishes vertically. The first plane, which is at the bottom of the panel, is covered with infantry on the march; on the second and third planes, which rise above in tiers, are the officers mounted upon elephants, and the chiefs in their cars, surrounded by sunshades, banners, and fans.

Several distinct incidents are depicted in the whole work which is very crowded with figures. Going from left to right are the following scenes — first, a dead chief lying on a pile of arrows and surrounded by his sorrowing parents and soldiers, — then a warrior upon an elephant, who has put down his weapon, and is apparently owning himself defeated; another wounded mortally, is falling from his car into the arms of his soldiers.

The attitudes and the movements are characteristically



No 12. — Angkor Vat. Junction of the First and Second Storey.



No 15. - Angkor Vat, A Piece of Water

expressed, and the horses drawing the cars have a realistic touch, such is, near the middle of the work, the tired horse which falls down.

The Southern Gallery.

At the end of this gallery, we go into the portico of the southwest corner. The walls are decorated with sculptured panels, representing subjects taken mainly from the Ramayana. The most interesting is the single combat between Bali and Sugriva, two of the chiefs of the army of apes, and beneath is the death of Bali, killed in the combat, surrounded by all the female monkeys wearing royal robes.

Turning to the left, towards the southern gallery, a familiar scene is depicted: two junks on a river, filled with people in attitudes of every day life: men playing or singing, women playing with their children, and others arranging cock fights.

The western wing of this gallery well deserves the name of the Historic Gallery. It is occupied by a bas-relief 98 yards long, which is perhaps the most remarkable that Khmer sculpture has produced, containing inscriptions, faintly discernible, but sufficiently so to identify the people represented, who figure in Cambodian history. "It is a page of local history, engraved in memory of the builders of the great Temple."

The part on the left of the panel depicts a hill shadowed by trees at the foot, and an assembly crowds the summit whilst a procession is passing at the foot. The procession is perhaps the royal harem—queens borne in palanquins, women of secondary rank drawn in cars, surrounded by followers, and slaves, who make their way across the wood.

Up above is the royal audience. There sits the king, rarama Vishnuloka, clothed in state garments, on his throne, surrounded by Brahmins with their chief and warriors. The king has been covered with leaves of gold by faithful pilgrims, and on his left are his ministers and armed warriors, at the fringe of the audience, descending the incline of the hill.

Further on is a marching past of the royal army. All the chiefs who assisted at the royal audience appear again in the middle of their soldiers, forming a succession of cohorts.

The soldiers are on foot, and wear a light armour and carry bows and arrows or wear a Cambodian breastplate, with a lance and round buckler hung from the shoulders. In front of each cohort ride the officers on horseback, and in the middle rides the chief, seated upon a war elephant; overshadowed by parasols and flags, and preceded by the insignia of his rank. All the chiefs have a bold and warlike attitude, standing one foot on the saddle and the other on the buttocks of the elephant, brandishing their arms. Their heads are bare, with the hair cut, except for a small knot at the nape of the neck. They wear a square breastplate, with a dagger at the shoulder, they remind one of massive silhouettes of Roman centurions. Some of them carry the Cambodian axe, like that still in use, with the narrow iron set into a haft of a cross of bamboo. The king is not different from the others, except in the number of sunshades over him, and by an ensign representing Vishnu on the Garuda. The defile is broken by a procession of monks, carrying the royal priest in a palanquin, and the procession of the sacred fire, hidden into an arch borne by slaves, and preceded by fools and musicians.

The last chief, who commands the rear-guard, is a



Nº 14 — Angkor Vat. An Ornamented Pilaster.



No 15. — A Sacred Dancer — Western Face Gate.

Siamese chief clothed in a peculiar costume, awkwardly getting ready to shoot an arrow. His soldiers march along disorderly, and have not such a regular appearance as the Khmer warriors.

Crossing the vestibule from the southern porch, where the rooms are quite plainly decorated, one reaches the western wing. Here is the "*Gallery of the Future Life*"; a bas-relief, about 70 yards long, representing the pains and punishments of the other life. To the left, the panel is horizontally divided into three parts: at the bottom is the road to hell, along which the wicked ones are being cruelly dragged by devils; above are the roads traversed by fine gentlemen and ladies, gaily attired. The procession stops before the Supreme Judge, who is seated on a bull and surrounded by his court, while his judges are seated not far away. Judgment is given and the evil doers are thrown into hell. The tableau is then divided into two parts, separated horizontally by a line of Garudas: above, in beautiful mansions, dwell the elect, surrounded by women, attendants and children: below are the fallen ones, suffering, according to the various evils they have committed, horrible tortures, and here the imagination of the artist has had free play. The pavilion at the southwest corner has no decoration: the stone lintels above the doors are worn, the wooden framework of which can still be seen. From here one turns to-

the Eastern Gallery.

The chief wing in the south is about 50 yards long. The bas-relief decorating it is one of the best known. It represents the churning of the sea, an idea taken from the Ramayana. In the middle of the picture, mount Mandara rests upon the back of a turtle which swims in

the sea. The serpent Vasuki entwines the mountain and the Devas on one side, and the Asourras on the other pull the body alternately, as they enclose it with their arms, so giving a rotatory movement to the mountain which churns up the sea into waves.

Vishnu, on the side of the mountain is helping. On the top stands Indra watching what is going on. In the distance, and around can be seen gigantic personages who cheer and help the rivals ; amongst them Siva, Brahma, and the ape Hanuman can be recognised. The fishes and monsters in the water are distracted, and those near the middle get their bodies snapped asunder. Up above are some Apsaras gracefully dancing in the heavens.

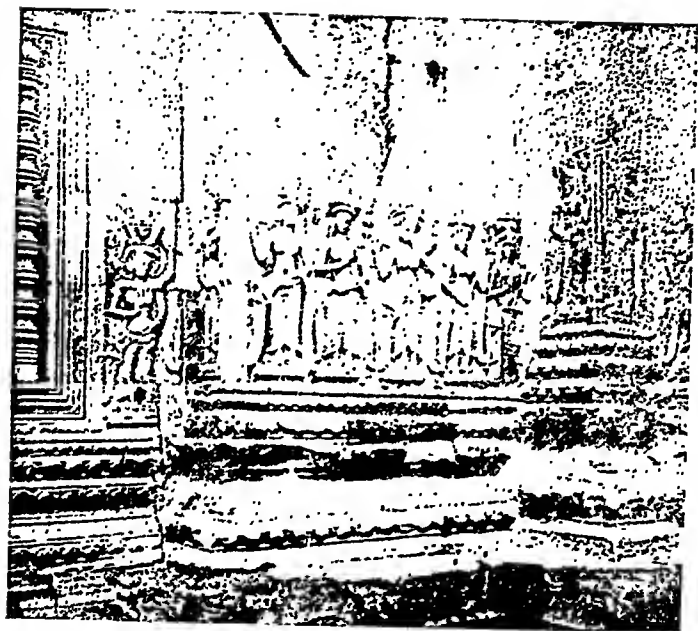
Traversing the eastern porch, which bears a Kimer inscription of the 18th century, one reaches the northern wing of the eastern gallery. The bas-relief decorating this has been left in an unfinished state. It represents a fight between gods and giants (Devas and Assuras), a furious and desperate encounter, where the combatants are in cars drawn by fantastic animals. Vishnu mounted on the Garuda, appears in the combat. The decoration of the pavilion at the north east corner was never finished : it leads to the

Northern Gallery.

The eastern wing is some 70 yards long. The bas-relief depicts a mythological combat. Like the former one it was left unfinished, merely in a rude outline. The end of the panel shows Siva, represented as a long bearded anchorite who is richly clothed and bears a halo round his head ; holding his trident, and watching the fight, surrounded by a number of monks and gods, amongst whom Ganesa, his son, the god with the elephant's head. is easily recognised ;



Nº 16. — Angkor Vat. Groups of Tevadas



Nº 17. — A Group of Tevadas.

The Western Gallery.

We have now only the northern wing to visit, which shows a last panel representing an episode of the Ramayana; namely the combat waged by Rama, with his army of apes, against Ravana, King of Ceylon, the seducer of his beautiful wife, Sita.

It is a very desperate encounter, and is treated with much intensity of expression. The apes furiously attack the warriors opposed to them, who are on elephants, and are successful in killing and over-throwing them. In the middle, Ravana, with his ten heads and ten arms, seated

in a car drawn by lions, is fighting with Rama and Hanuman, the king of the apes.

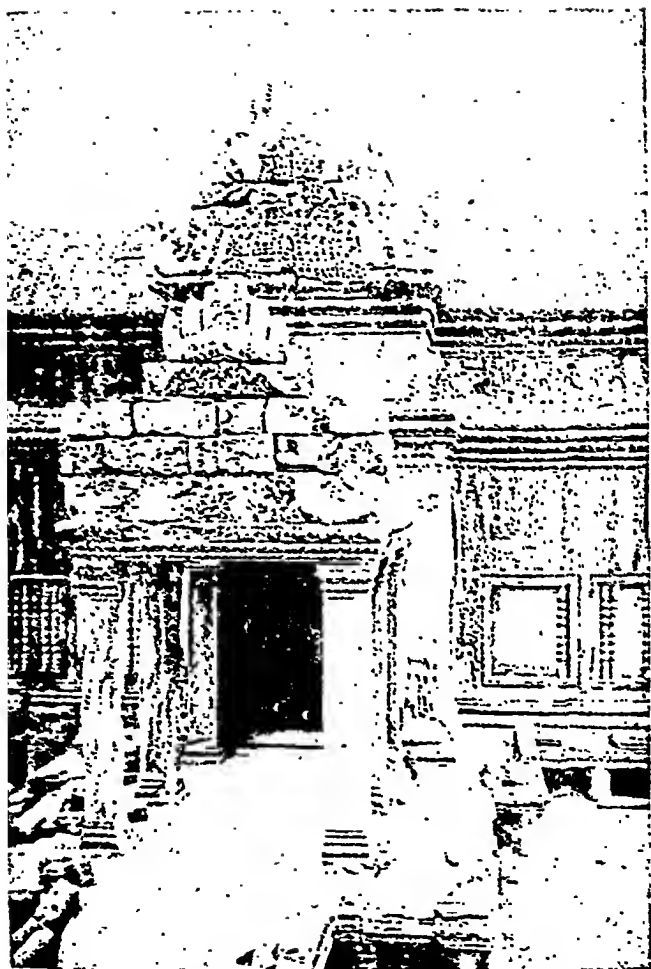
With this panel ends the immense gallery of bas-reliefs depicting the subjects of Brahmanic legends, found in the sacred books of India, and in Cambodian history.

They are in an admirable state of preservation, smoothed and polished by the touch of the pilgrims, and form a series of sculptures unique throughout the world.

THE COURT ON THE FIRST STOREY.

We now go into the court forming the first storey of the temple, through the central porch. Its three doors lead to a large vestibule from which three corridors lead to the first gallery at the foot of the second storey. These three corridors are cut transversely by another leading through them. The whole of the four corridors form a square having a side of about 50 yards; heightened above ground level, and the whole is one of the most interesting features of Angkor Vat. The two corridors which cross are formed by a nave, more than 3 yards wide, and two lower sides. The nave is covered by an arch, formerly hidden by a ceiling, which was the largest in the whole building and stood on pillars some 15 feet high. The lower side shows the remains of a ceiling, and their pillars, some 12 feet high, are joined to those of the nave by cramps of stone.

The decoration of the corridors is simple and harmonious. The columns have capitals of acanthus leaves; the frieze above the columns, is a line of devas, dancing under the niches formed by two serpents. The base of the columns is decorated with monks praying, and the coffer, the cramps and the half arches are ornamented



No 18. — Angkor Vat. The Porch of a Gallery. Second Storey.



No 19. — Angkor Vat. A Gallery on the Second Storey.

with rose-work — the design which is used in the decoration of the carved wooden ceiling.

The whole was painted in purple and gold, and the traces of the painters' handiwork can still be seen.

The two corridors which form the cross lead to four doors which are richly decorated with gilded mouldings, and interlaced ornaments, surmounted by tympana which recall the chief scenes of the bas-reliefs. To the west is the scene of churning up the sea ; to the north, Vishnu and Garuda ; to the south is a god lying upon the seven headed serpent but not asleep ; and to the east, on the door leading to the sanctuary is Vishnu fighting. At the centre of the cross formed by the two galleries five stones placed in the ground mark the position of a statue or an altar.

The two side galleries are shut in by a wall on which the ornamentation was left incomplete : the figures are simply in outline. That of the south has become a kind of Buddhist museum, where by the devotion of the pious worshippers a whole collection of Buddhas has accumulated ; some are in stone, some seated on the naga ; others, huge ones, in wood, and others in baked claywork.

Two statues of Buddhist priests, who are kneeling, are rather realistic. One still notices the two feet of Buddha, lacquered and gilded, with symbolical signs. Many pilgrims come to this sanctuary to make their offerings of all kinds of trinkets, &c.

The four spaces between the corridors which cross, and the sides of the square, are occupied by four courts or paved hollows, curving downwards, and here one can go down by steps. They are surrounded by wide ornamental curbstone. The water has filled the hollows and reflects the colonnades of the corridors and galleries, which form a fine cloister around the pools.

Connecting the galleries running crosswise to those of the second storey, which stand out most prominent on the whole of the eastern side, is a series of galleries going back one upon another, in three degrees from the first to the second storey, and corresponding with the three landings of the inside staircase. This arrangement gives a very curious effect.

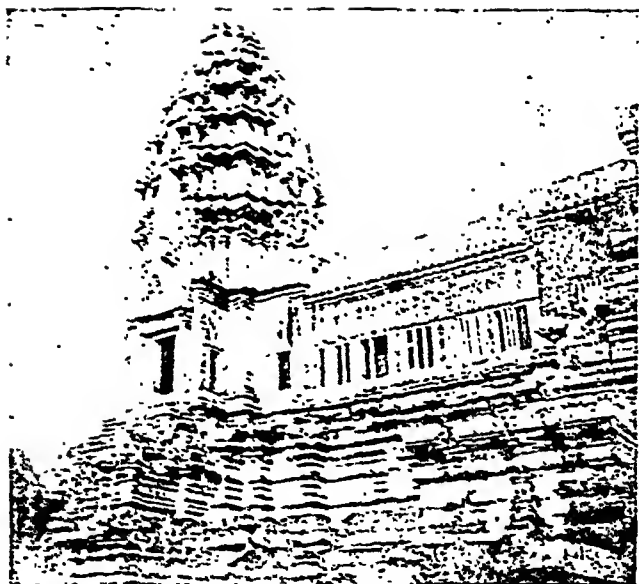
The transversal corridor leads to two steps going down to the court on the first storey, and exactly in the axis of the corridor, running north and south, two pavilions stand on high sub-structures. These buildings are similar in style to those at the end of the avenue in the park, and are similarly decorated. They are very small, though very beautiful. Local tradition locates here the libraries belonging to the temple.

The Second Storey.

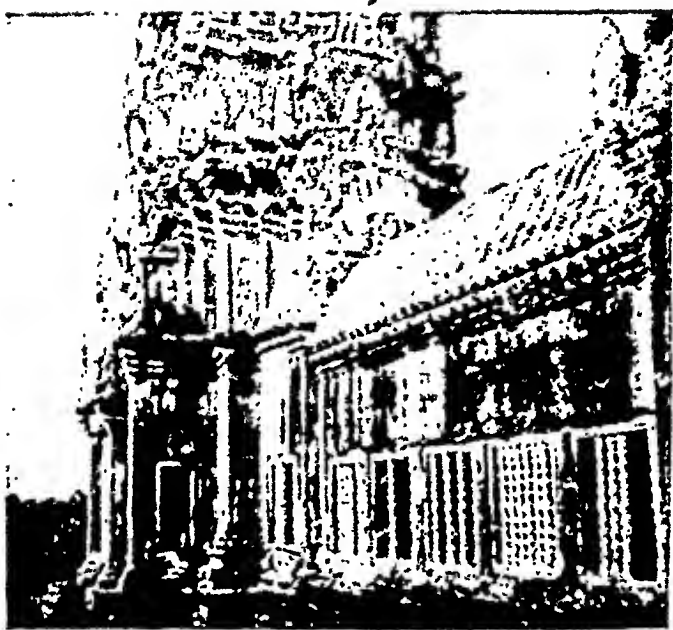
The second storey of Angkor Vat stands upon a square platform having a supporting wall some 20 feet high. It is covered with sandstone and large mouldings. It is reached by the three staircases which end in the three parallel corridors; that in the middle is the most important, and has 18 steps high and wide. These staircases abut on the western gallery of the second storey; the four galleries, some 8 feet wide, have no colonnade, but two solid walls pierced by windows looking on to the interior court.

Only the western gallery which overlooks the pools, has windows which open to the exterior.

Some stone Buddhas are set here and there in the bare, cold galleries. At the four corners of the storey, and dominating the pavilions to which the grand staircases going up from the chief court lead, are four towers standing;



Nº 20. — Angkor Vat. A View of the Third Storey.



No. 31. Angkor Vat. Detailed View of the Third Storey.

they are ogival, and are ornamented by frontons and antefixes.

Crossing the galleries by the doors of the peristyle, one comes into the court of the second storey. This is paved.

The inner faces of the galleries, pierced by windows, and decorated by *tevdas*, appear much more ornamental than the outer ones. The great court, which has a perimeter of more than 500 yards, was admirably suited for religious festivals.

The western part is occupied by a cruciform terrace, which is paved, and is similar to that in front of the chief entrance to the temple. This terrace is supported by round pilasters some 2 feet high, and leads from the western porch to the monumental staircase of the second storey.

To the right and left of this terrace, parallel with the two pavilions of the first storey, and facing the same way, are two pavilions, which are called "the small libraries", and which used to contain an altar or a statue.

The Third Storey

The third storey, the central part of the temple, stretches for some thirteen yards across the ground of the court.

An enormous substructure of three tiers, interspersed with twelve staircases, three on each side, and ornamented with lions, forms the massive pedestal of the sanctuary. Entrance is by way of the central staircase of the west front, the Grand Staircase, which is not so steep as the others, although mounting these forty high straight steps is one of the unpleasant parts of the visit, but the view gained from the summit is well worth the trouble.

From the height of this last terrace, forming a perfect square with a 60 yards side, the whole of the structure can be seen, with the simplicity and harmony of the design.

On the four sides of this third storey runs a gallery, only two yards wide, with a solid wall outside, and a double colonnade inside. The pavilions at the corners form a simple room which perhaps contained a statue, and serve as a base to the four towers. Four corridors lead from each side to the sanctuary; they limit four courts, similar to those on the first storey, and having two landings ading in.



No 22. — Angkor Wat.
The Central Tower. Monumental Steps.



Nº 25. — Angkor Vat. The Central Tower.

ANGKOR THOM

Angkor Vat is a temple, but Angkor Thom is a town, the royal town where the Khmer kings lived from the ninth to the fourteenth centuries. It is situated about five hundred yards west of the river of Siem Reap, and about a mile to the north of Angkor Vat. It was built about 900 A. D. during the reign of King Yaçovarman.

Angkor Thom can be reached from the Bungalow by means of carriages or on horseback, along the wide road running alongside the moat of Angkor Vat. Farther on the road runs through a fine forest, leaving the hill of Phnom Bakheng on the left, on which stands an interesting pagoda of which mention will be made later. At a distance of some three quarters of a mile from the Bungalow, the south gate of Angkor Thom is reached.

THE PRECINCTS AND GATES.

The enclosing wall of Angkor Thom was in the form of a square with a side extending about 2 miles, and consisted of a thick wall pierced by five gateways. The walls remain firm, but the moat is partly filled with the earth that has fallen, in and partly covered with ricefields, and some great trees, have grown on the site of the boulevards which ran alongside the moat. The causeways have almost disappeared. Each causeway, some 15 yards wide, was ornamented on both sides by a balustrade formed of the body of the naga, similar to that at Angkor Vat, but which, instead of resting upon a base of stone, was borne by a hundred seated giants, more than two yards in height. Other giants, taller still, bore the tail and the uplifted head of the

monster. The balustrade has disappeared, and only the debris of this gigantic statue remains.

The moat, which is some 100 yards wide, is said to have been inhabited by fierce crocodiles, which guarded the treasures of the town. Three gates on each of the northern, southern, and western faces, and two on the eastern side — the Gate of Victory and the Gate of the Dead, closed by solid folding doors with heavy crossbars, led into the town.

That on the south, by which we enter into Angkor Thom, is in itself a monument, some 20 yards high, and the opening alone measures about 7 yards in height. It is planned in the form of a cross. The arms running north and south are about 16 yards long, and form the entrance corridor; the transverse arms form two rooms for the guards, led up to by some steps.

The very old remains of the beams which supported the ceiling (now gone) may still be seen.

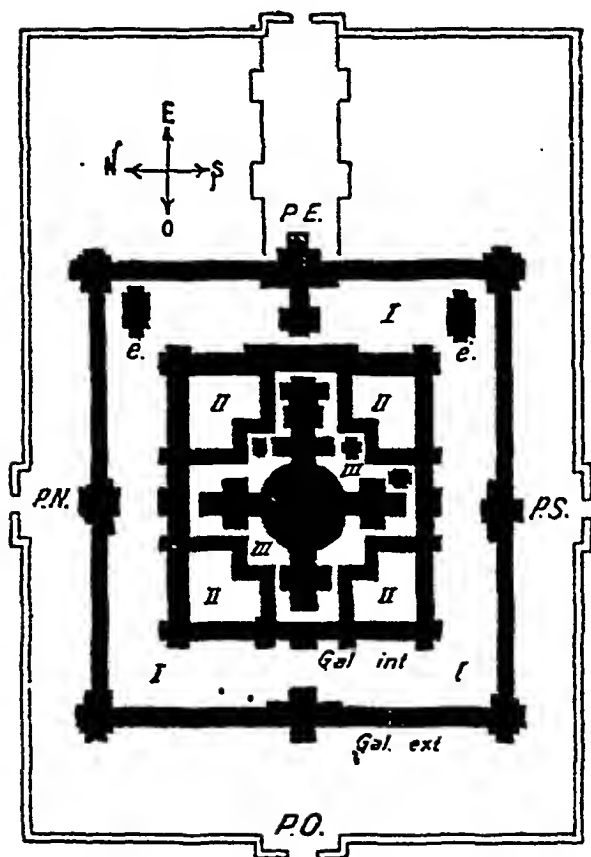
The architecture of this monument is most remarkable and characteristic of the style of Angkor Thom, not so perfect, but more original and powerful than that of Angkor Vat.

In the four corners outside the cross stand four three-headed elephants supporting themselves from the ground on their huge fore-paws and their trunks, and appearing to support the whole building upon their extensive backs.

Above them rise a tower and two turrets, bearing the four faces of Brahma, decorated by a quadruple tiara and crowned with flower work.

Some statues and facings cover the base of this half-ruined ogival mass, and give an impressive appearance under the arches of the great trees.

THE BAION



- I First storey of the Temple
- II Second —
- III Third —

- ee. Smaller buildings near the chief entrance
- Gal. ext. Outer Gallery
- Gal. int. Inner Gallery
- P. Gates

To right and left extends the rampart or enclosing wall, some seven yards high, built of blocks of limonite, notched with sandstone. In the four inside corners of this rampart are four little pavilions built of limonite, in which are tablets bearing votive inscriptions.

THE GENERAL PLAN OF THE MONUMENTS.

Leading from the five gateways in the enclosing wall, five avenues run to a great rectangular space, some 400 yards long and about 150 wide, situated in the North to South axis, a little above the geometrical centre of the town, around which stand all the principal monuments : to the south, exactly in the middle of Angkor Thom is the Baïon, to the east are the twelve towers and the shops, to the north is the Prea Pithu, and to the west is a vast terrace behind which stands the Royal Palace, and the monuments of the Phimeanakas and of the Baphuon. Perhaps in this place, commanded by the royal tribune, to the centre of which the avenue from the Gate of Victory reached, processions, fêtes, and plays used to be witnessed.

THE BAÏON.

The recently constructed road runs through a cutting in the forest, on the site of the southern avenue, and leads to the Baïon, where it winds round to the western face. On reaching the Baïon an enormous Buddha in modern ceramic will be noticed on the left. Passing before a « sala », or refuge intended for travellers, and then in front of a pagoda containing another immense Buddha, the northern face of the Baïon is reached. This is the only one that is quite cleared, and is now used for entering the building. The plan of the Baïon, though intricate enough to have gained from the natives the name « Temple of Hide and

Seek », can, however, be found out pretty easily.

After having passed the enclosing wall, now completely in ruins, through the eastern gate, which was the chief entrance, then crossed the park with its pools and ponds on the eastern and western sides, the terrace is reached.

This leads into the building, and is ornamented by decorative balustrades, with outer galleries, formed by a solid inner wall with bas-reliefs upon it, and by an outer colonnade forming a verandah.

These galleries stand on a foundation broken by nineteen stairs with decorations of lions and dragons.

Some plain porches and a triple porch surmounted by a tower with the quadruple face of Brahma on it, lead to these outer galleries.

These form *the first storey* of the temple, almost square, having a side of from 130 to 140 yards.

The Second Storey, is formed by the inner galleries, which, as concentric as the first, form a square with a side of about 80 yards.

They form three corridors; the outer one, formed by a colonnade and a solid wall, with bas-reliefs on it, and covered by a half arch; — the middle one, formed by a solid wall, and an interior colonnade which supports an arch; and the outer corridor, formed by the interior colonnade, and a yet smaller colonnade, with a half arch.

These galleries were the more complicated as the three corridors were not all on the same level, and as the basement which supports all the galleries, instead of presenting one horizontal line is also on different levels.

Several steps are found in the galleries leading in both directions.

Then, from the interior corridor, at the four corners of the square, another corridor leads off, which cuts the corners of the square, and forms four small courts or cloisters inside the second courtyard. The entrance into the interior galleries is through twenty porches, five on each side, with peristyles and perrons in front, and with sixteen towers above, crowned by a dome with the four faces of Brahma.

The galleries which lead off from the interior colonnade, support twelve towers, and these, with two other isolated towers, bear thirty domes, with human faces upon them, looking down upon the first storey.

In the interior and exterior galleries, that is to say, on the first and second storeys, is a court-yard, and in this, to the right and the left of the eastern entrance, stand two pavilions formed with walls having square windows, but their use is unknown.

The third storey consists of a terrace in the form of a cross some four yards high and bearing in the middle the circular basement of the central tower.

Each arm of the cross is intersected by a pavilion on the northern, southern, and western sides and by three pavilions on the western side.

Five stairs, defended by guardians armed with heavy clubs and with lions and dragons enable one to climb up the basement of the terrace.

In the court which separates the second and the third storeys, stand three isolated edifices. Twenty towers, surmounted by a dome with four sides, decorate the third storey.

The central Tower rises upon an almost circular base, with a radius of some 15 yards. The tower itself consists of three storeys. The first is formed by sixteen porches surmounted by an arch and a double fronton.

places with the tourist, but he will find that there is some need for clambering about a little in the ruins.

THE OUTER GALLERIES

As we have remarked the open road across Angkor Thom leads to the north front of the Baion. But we start from the northern door to make a tour of the outer galleries, and go towards the west. These galleries have been seriously injured. The exterior colonnade and the verandah have disappeared, the arch has almost completely fallen in, and some pillars, leaning in every direction, are all that remains to show the site of the middle colonnade. The wall has stood well, fortunately, for the bas-reliefs which decorate it are one of the most interesting features of the Baion.

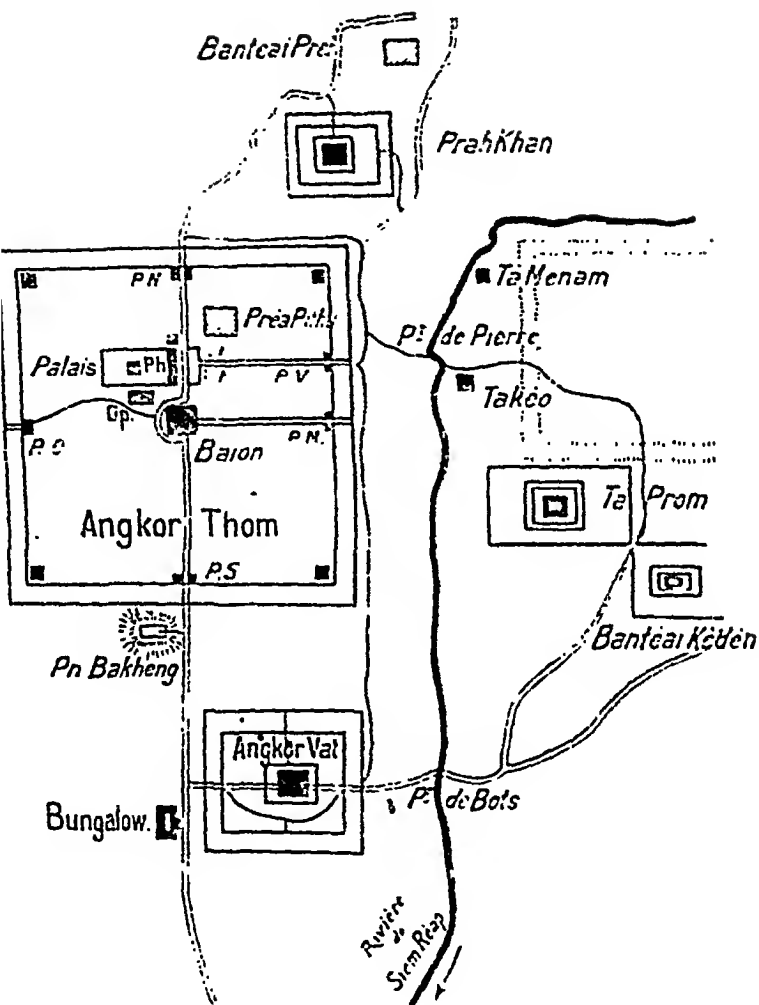
These bas-reliefs have not nearly such finish as those of Angkor Vat. Here there are only sculptures on the large slabs of stones, which cover the wall from top to bottom. The walls of the galleries are built of fair sized stones, in an irregular way, placed one upon another, with sharp edges at the joints.

The wear and tear to which the monument has been exposed has caused the stones to fall, and it is nearly all ruined.

On the other hand, the bas-reliefs, instead of covering the whole panel, seldom appear on the lower part, and many of those up higher are but roughly outlined, so that on the whole the work appears to have been hastily commenced, but seldom finished. (1)

(1) These bas-reliefs have been raised up and photographed many times, especially by M. Charles Carpeaux, a member of the Ecole Française d'Extrême-Orient and the son of the well-known sculptor. They have just been published in an album under the instructions of the Ministère de l'Instruction publique. (Paris. E. Leroux, Editor 1911).

THE ANGKOR GROUP



PM. Gate of the Dead
 PV. Gate of Victory
 PS. PS. PO. Gates

Ph Phumeanakes
 Gp. Baphueng
 H. Towers

The decoration of the eastern wing in the Northern Gallery, into which we return after going round the outer galleries, is, on the contrary only outlined, and only with difficulty can a few episodes of battle be distinguished.

THE INTERIOR GALLERIES.

After passing the North door we go up a rather steep staircase, which is littered with blocks of stone, some of them, enormous monoliths, forming the pillars of the central peristyle, and so we reach the second enclosure, which has a solid wall decorated on the outside by a new series of bas-reliefs. We will give a brief description of them.

The Northern Gallery.

On turning to the right in the vestibule of the northern gate, we reach the western wing of the northern gallery. The first group shows Siva, seated upon the bull Nandi, then a hunting scene followed by two groups of divinities. In one a monk appears to be showing a goddess to a warrior; in the other is a bearded god.

Siva probably is in a temple, surrounded by monks and dancers. The vestibule is occupied by the Brahmanic Trinity: Siva is between Vishnu and Brahma; then follows a divinity with ten arms who dances between Brahma and Vishnu, accompanied by Ganēsa.

The following panel, which is minutely carved out, shows boats bearing fabulous birds upon their prows, and carrying in the middle, under a grand pavilion, some gods, or kings, two of whom carry a trident. The sea is full of fishes, and birds; pigeons and parrots, hover over the boats.

Then the same people appear walking, and following a cortege towards a temple where there are two guards on

duty. Another cortege appears from beyond the temple bearing gifts. We cross the ruined pavilion at the north west corner and arrive in the

Western Gallery.

The north wing first shows a fine bas-relief : a warrior, a god or a hero, in a car pulled by lions.

The crumbled wall still shows a panel which can be seen to have been worked with great care ; then, after several episodes — warriors drawing the bow, temples full of people — follows the marching past of an army ; a number of horsemen in three ranks.

The south wing shows the same scene that we have already seen : a very mutilated figure of a god, between his monks and tevdas. Some canoes are passing, and Vishnu is shown, surrounded by his worshippers ; and some people are pushing their way into a temple or palace which is surmounted by domes.

A combat follows, between an army whose chiefs fight bareheaded, and carry a square cuirass ; and an army the soldiers of which are wearing helmets.

In the middle Vishnu upon Garuda is fighting. Towards the south west corner, the scene ends by a dance of bayaderes in a temple.

The Southern Gallery.

The bas-reliefs in the first wing show chiefly religious subjects. The first one shows, beneath a scene of adoration, a sick person who seems to be cared for. The other subjects show Vishnu and specially Siva, surrounded by their worshippers, some of whom are prostrated full length upon the ground. The following wing is most interesting. After several representations of warriors and a military proces-

sion, a king and queen are seen, sitting in their palace, and a great fish with a little man sitting upon it, is being offered to them. A king, wearing the square cuirass, with Hanuman dancing as the ensign upon it, is fighting against an elephant, which he overthrows by means of his weapons.

The same king, clothed in a grand tunic, is fighting on foot with a lion. Then, after a procession of soldiers, follows the same king upon an elephant. Three times in this series a palace is shown, with an empty throne having a bow, fan, and sceptre lying in it. The king's procession is interrupted by a mountain, or a pyramid at the base of which a Garuda is dancing, and at the summit Siva is seated.

Two elephants, with empty saddles, seem to wait on two warriors who are engaged in single combat.

The Eastern Gallery.

The south wing of the gallery along the honoured side is broken by debris. On the wall is an army marching. The chiefs are armed with the Cambodian axe and are brandishing oriflammes. The ark with the holy fire and its procession follows. The panel finishes by some rather confused scenes, the last one of which shows a king or god receiving supplications, while on the first plane, a cow is feeding her calf.

The north wing shows first a scene which is in a good state of preservation and is very interesting. In a beautiful sculptured house, a King and two queens are seated under pavilions, having the curtains looped back.

Below them two bayaderes are dancing upon a terrace bordered by the sevenheaded naga, while an orchestra containing a ten stringed harp is playing, and the women are sitting clapping their hands to the beat of the music.

On the first plane, some people are talking in a house, not so grand as the former one.

Then follows a king fighting without weapons, against a serpent. The following panels show him in his palace surrounded by women who appear to be rubbing his arms, legs and feet.

Another interesting panel shows us the destruction of the statue of a goddess. Some elephants are pulling it along by chains, and some men assist, whilst others are hammering away at the head, or undermining the base. Further on we arrive at two canoes, then follows a scene of worship: a person (whose palanquin waits for him) is prostrated with his followers, before Siva, armed with a trident.

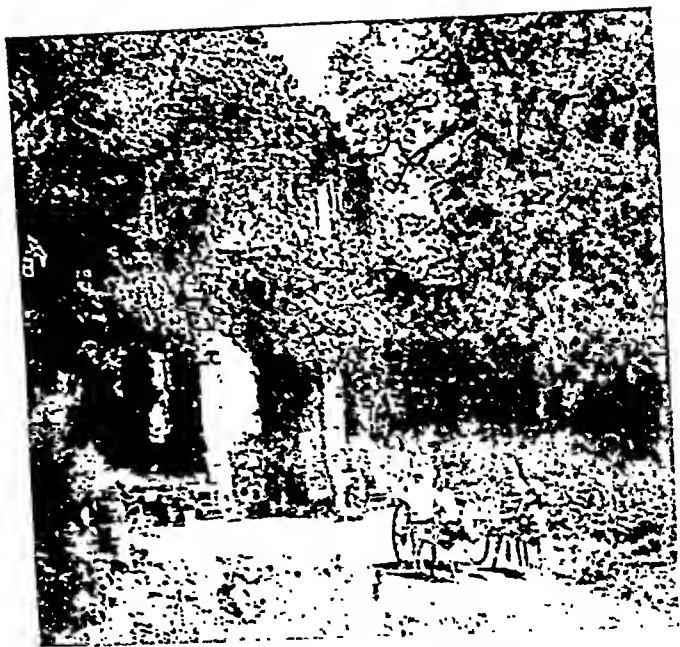
The Cambodian army marching is shown as in the historical gallery; the chiefs are on elephants; then there are armies of the Phgak, the ark of fire, women carried in palanquins and cars. Some men are dragging along a car with six wheels, the coach forming a house with three corners, in which are a king and two women.

The North Gallery.

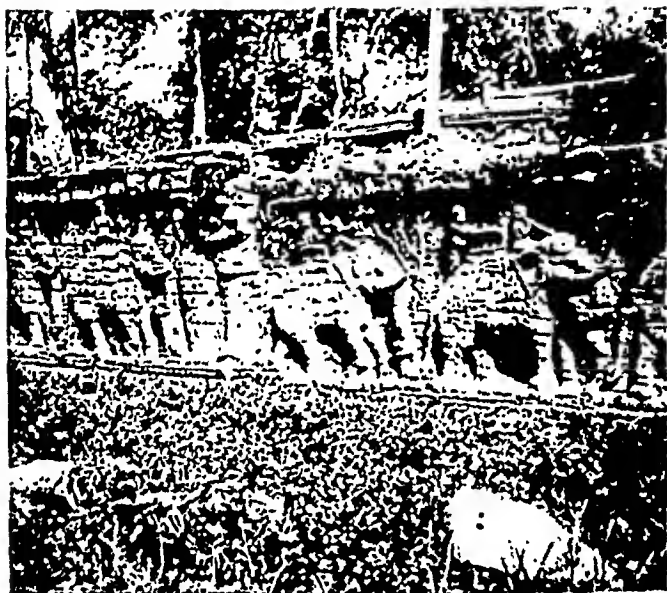
We return by way of the pavilion at the north east corner, to the north gallery. The east wing remains for us to see, and reminds us of many of the preceding subjects. There is a king in his palace, taking part in the dances or sitting in his six wheeled chariot, accompanying his wives in palanquins, and followed by bullock carts.

A king and his officers have left their horses and elephants to worship Siva.

Then a temple is shown, with a pool in front of it, towards which a procession, rather badly executed, is proceeding.



No 24. — Angkor Thom. The Gate of Victory.



No 25. - Angkor Thom Terrace of the Elephants

Then we are shown a person having twenty arms and ten heads, encircled by two nagas, and apparently dancing before a god with a trident.

The last temple shown is very fine, with Siva, on the bull Nandi, bearing his wife in his arms, and some tevdas dancing before him to the strains of an orchestra.

Leaving the Baïon by the north porch, we come on to the road which winds to the west of the monument and which soon afterwards follows the middle axis of Angkor Thom in the direction of the northern gate of the town. It leads at several yards' distance from the Baïon on to the big open square which we have already mentioned.

The Terrace of Honour.

This place, which has been cleared out at the present time runs along to the west in a terrace which is beautifully ornamented at the bottom.

The Terrace, generally known as the « Terrace of Honour », or the « Terrace of the Elephants », is some 300 yards long, about 15 wide, and from 4 to 5 high. It is supported in front by a wall faced with ornamental work in sandstone, and at the back by a wall of limonite.

The straight line is broken by five flights of steps, one grand central flight, two at the north and south ends, and two smaller flights in between.

The flight of steps on the south is led up to by a wide staircase having three landings, decorated with a balustrade of stone nagas and lions. The side walls are decorated with bas-reliefs representing elephants gradually increasing in height.

The corners are supported by elephants similar to those in the doors of the outer wall, and their trunks hang down

to the ground. The central flight of steps is similarly arranged, with three landings, and three ascents of steps.

The supporting walls are decorated with gigantic Garudas and fantastic caryatides, with heads of birds or tigers, which support the cornice of the terrace on their claws and wings.

Above this landing there used to be a royal box.

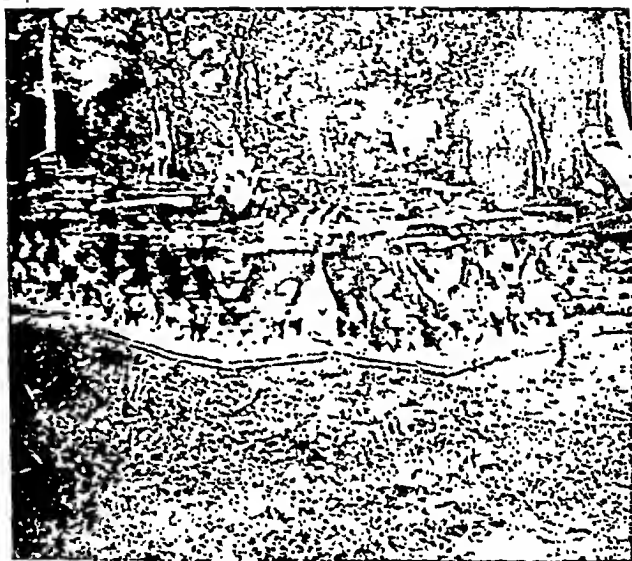
This box, which was placed just in front of the chief entrance to the palace, which leads through to the terrace, enabled the occupants to see the whole length of the corridor, which led from the Gate of Victory out on the public place opposite it.

The great north flight of steps has but a single landing, and ascends by two parallel staircases, separated by a wall ornamented with Garudas. These sides are covered with bas-reliefs representing sports: wrestling, fighting, and racing, such as used to take place in the public square.

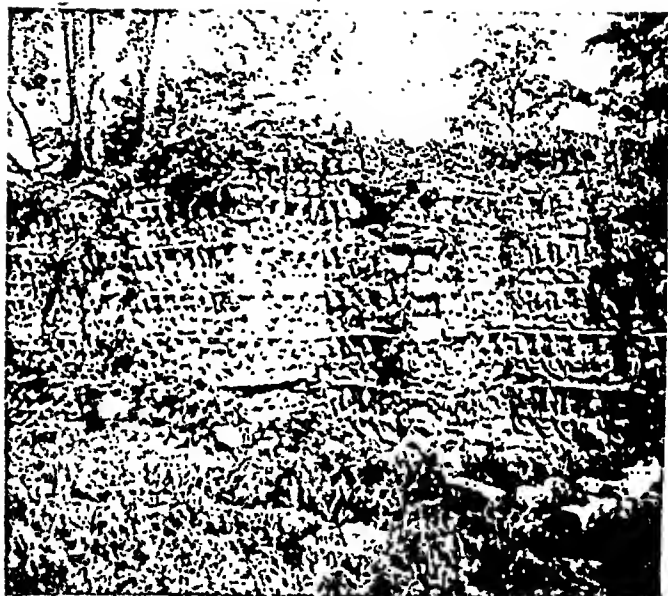
Between the two landings and the central landing, there stretch two immense panels, interrupted only by the small intervening landings.

Each of these is about 100 yards long and shows a hunt in the forest. A long file of elephants have been captured and also other wild animals, tigers, lions, buffaloes, deer, and wild boars. Some birds are hidden in the leaves of the trees above, and squirrels and monkeys are racing about.

This imposing procession of elephants, which is very realistically presented, is very much in harmony with the imposing character of the terrace, and gives an extraordinary impression of grandeur and nobleness. A balustrade runs along the cornice above, formed by the body of the naga, which uplifts its heads at each landing.



No 26. — Angkor Thom
Terrace of the Elephants : The Central Steps



No 27 — Angkor Thom. Terrace of the Leper King.

The Terrace of the Leper King.

To the north of the Terrace of Honour and stretching to the east is another terrace named «The Terrace of the Leper King». It is a cruciform platform, some 8 to 10 yards high, its greatest length being 35 yards.

The supporting wall is decorated with numberless personages, who apparently are the court of one of the many kings. The courtiers or warriors are seated, and some women or queens, wearing beautiful jewels, with naked bosoms like the *tevdas* of the temples are holding flowers, or lending on the shoulders of a chief or King.

The Terrace has now no balustrade, for this is ruined, and there remains now only a statue placed under a rustic roof remaining on the terrace. This is supposed to represent either the God of Riches, or the Leper King, but there seems nothing to support this idea, for the statue bears no signs of leprosy or royalty.

The body is quite naked, and there is a moustache above the smiling mouth; the hair is arranged in curls, the figure is seated, with one hand on the hip, the other uplifted.

The work in the statue is but indifferent, and its celebrity is due more to its originality than to its beauty, for it is the only one of its kind in the whole group of Angkor Vat.

The Phimeanakas. — The Royal Palace.

The Terrace of Honour forms towards the west the boundary of an enclosure formerly containing several buildings, of which only a temple, the *Phimeanakas*, remains.

This enclosure was double, that is to say, it consisted of two walls, which enclosed a court some 30 yards wide, except on the eastern face, where the lower structure of the terrace itself took the place of the wall.

Only the inner wall now remains. Moura believes this to have been the site of the royal palace of the Khmers, and he traces out the various foundations by comparison with those of the actual palace of the Cambodian kings at Pnom Penh ; but in no record has there appeared confirmation of his conjectures.

Setting out from the middle landing on the Terrace of Honour, and going to the left, the court of the enclosure, now encroached upon by trees, can be seen. Exactly in the axis of the central landing, and therefore of the wide avenue leading from the Gate of Victory, the chief porch of the enclosure stands out, and can be plainly seen.

It consists of a building in the form of a cross, each arm being formed by two rooms which communicate with the enclosed interior court by doors, and the decorated and interesting windows look down upon this court.

In these rooms are some interesting Khmer inscriptions. The middle room has a tower above.

Here it is noticeable that bricks have been used, either in the building or in the restoration of these rooms at a later date.

Four other doors led into the central enclosure, but only the four corners remain.

On each side of these doors and of the chief porch were two walls cutting through and so preventing any attacks from the side. Three interior courts can be distinguished here: the first is limited by the two gates of the eastern corners ; the second extends from the gates at the western corners, and encloses to the north a great pond. In the centre is the Phimeanakas, to the south is a cruciform terrace. The third, from the west gates to the west front of the enclosure shows but a number of stones containing a hole intended to place the wooden columns in.

The remains of the walls seem to mark out these three courts.

The Phimeanakas is reached by a footpath from the central landing, and is a monument with two storeys in the shape of a pyramid.

The first storey is formed of three gradients, and one mounts up the staircases, there being one on each face. This is not an easy climb. These staircases, as the whole of the first storey, are of limonite, and some elephants, the bases of which are in sandstone, still remain, ornamenting the rails.

The first storey is surmounted by a gallery which is entered by way of four vestibules. These are decorated with columns and a fronton, and have a small tower above.

The gallery is straight and low, and is lighted by windows with columns. There was no ceiling, but the inner arches were finished with care, and above was an oval shaped skylight cut in stone.

The second storey of the pyramid is built of limonite and sandstone. Four staircases, following those from the first storey, lead up to a square sanctuary, which contains four doors, and its decoration seems to have been left unfinished.

Probably there used to be a tower or dome of wood above this building.

Tcheou Ta-Konan pretends that there used to be a golden tower on this pyramid, as well as on the central tower of the Baïon.

The Baphuon.

Following the footpath leading from the south front of the Phimeanakas we pass in front of the cruciform terrace already mentioned, and which is probably a Buddhist building.

Like the terrace in front of the honoured side of Angkor Vat, it is surrounded by a low colonnade of round pilasters. The footpath passes under the gate at the south west corner of the enclosure, and leads to the ponds in front of the entrance to the Baphuon.

This entrance consisted of a terrace or gallery forming a continuation of the Terrace of Honour, and bordering the public place, and there were three porches, but only a mass of rubbish remains now.

From the central porch stretched a causeway bordered by a low colonnade, separating the two ponds and leading to the central building. This building still remains, but it is more ruined and overrun by the destructive vegetation than any of the monuments of Angkor.

It rose in the form of a pyramid, and was arranged, like Angkor Vat, in concentric galleries.

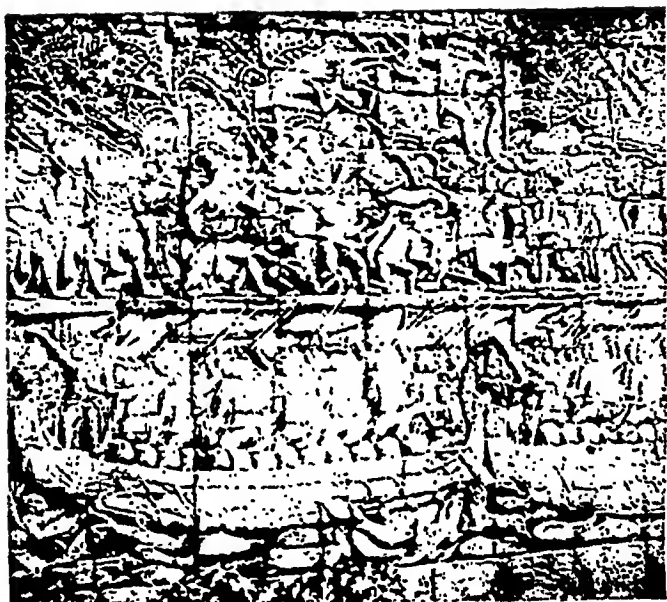
The lower gallery, which has almost completely disappeared, formed a square with a side of some hundred yards. Some staircases, facing the porches standing in the middle of each face, led from one level to another. These staircases were flanked by decorative lions, and above the porches were turrets, and the porches themselves were ornamented with some interesting sculptures, the better ones of which still remain; those on the second ascent represent scenes of the Ramayana.

The west front of this stage is covered with stones which seem to have been taken from the first tier. These stones seem to mark out apparently the rough figure of a gigantic Buddha lying down.

M. Commaille attributes this attempt at statuary to the work of monks who have at some unknown date, touched up the Baphuon in a most regrettable way.



No 98 - Angkor Thom. The Baion.



No 29. — Angkor Thom. The Baion : Bas-Reliefs

The summit of the Baphuon is ruined. According to Tcheou Takouan there was formerly a brass tower which towered above all others in Angkor Thom.

The Towers, The Magazines. — The Préa Phithu.

The decoration of the great public place was formed by the porches of the Baphuon, the Terrace of Honour, and that of the Leper King, on the west, and on the east on each side of the Walk of Victory by twelve towers, ten of which were at the edge of the place, and two jotted on to the corridor.

These twelve towers can still be seen, although rather in a state of ruin, and they consist of three storeys and are some twelve yards high. At the base is a rectangular chamber, with a vestibule and a terrace in front.

These towers were built of limonite and decorated with frontons and a dome of sandstone. They rested upon a substructure which ran along the edge of the place, parallel with the Terrace of Honour. Their use is unknown.

The two buildings which rise behind the towers on each side of the Walk of Victory bear the name of Magazines, though it is not clear why they were so called or to what use they were put. They consist of two buildings in the form of a cross, with a room or vestibule at each arm, and built with care. The central room was some 6 yards wide, a considerable width when compared with the usual measurements of the rooms in the galleries.

Perhaps they stood in front of some temples farther to the west, where some indistinct ruins may still be seen.

The Préa Phithu, which marks the extreme boundary of the public place on the north consists of a group of monuments, which are in a very ruined state, and whose true character is unknown.

Following the footpath leading from the Walk of Victory, and going to the left, at a distance of some hundred yards from the place and in line with the north magazine, we come across some ruins which mark the site of four temples. To the right of the footpath we find a long high platform which supported a pyramidal temple; the foundation of sandstone is still well preserved, and the sanctuary is decorated with Buddhas. The tower which surmounted it has disappeared and crumbled away. Beyond the monument and stretching to the east is a Buddhist terrace.

To the left of the footpath are a great number of monuments. There was formerly a square enclosure with a side of some 30 yards, having four doors, and in the centre on a foundation of sandstone, was a sanctuary, the tower of which is ruined, and which is covered with some remarkable decoration.

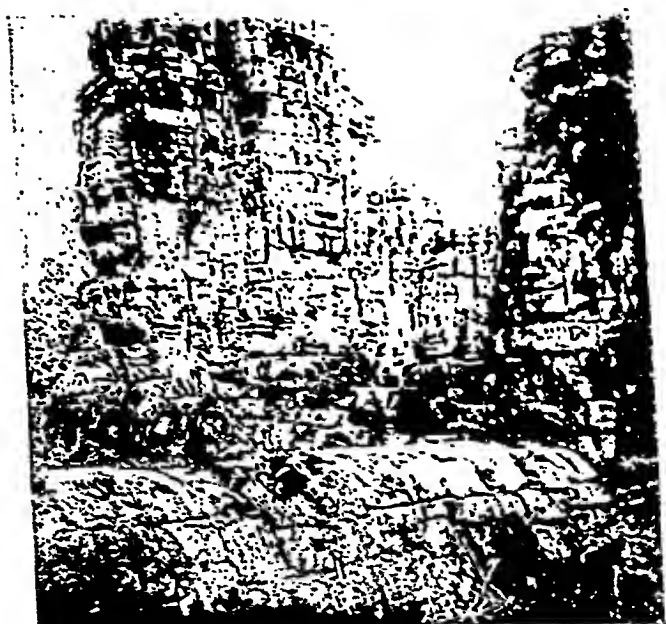
Behind this monument, towards the west, extends another enclosure, of the same measurements, which is entered through two porches, symmetrical in form, and with a tower above.

This enclosed a temple of cruciform arrangement, perched upon a high substructure, and surmounted by a tower. M. Commaille thinks that this temple, « an absolute marvel », was dedicated to the worship of the Linga. Returning to the footpath, we find, on going to the north, a last monument on the left.

This monument is in a state of ruin, and used to be in the form of a fairly high pyramid.

A great pond, rather deep, and surrounded by a rim of stone, lay in front of this monument on the north side.

This group of buildings is flanked towards the west,



No 5a. — Bayon. Four-Faced Towers.

by two crucial terraces, parallel to the great corridor leading to the north gate of Angkor Thom.

They are built, like all the others we have seen, of a foundation of limonite, covered with sandstone, bordered by a low colonnade, and ending in four staircases. Such are the monuments of Angkor Thom ; and it is to the Ecole Française d'Extrême-Orient that the work of clearing the vegetation gradually away from these monuments, has been entrusted (1).

(1) The preservation of the monuments of Angkor has been entrusted to the Ecole Française d'Extrême Orient. The work of clearing away, and of consolidation has been done according to the plans and under the direction of M. Parmentier, chief of the Archaeological Service by M. Commaille, Archaeological Surveyor of the Groupe d'Angkor, and M. de Mecquenem, his *locum tenens*.

AROUND ANGKOR

There are numerous monuments scattered around Angkor Vat and Angkor Thom, the whole group being known as the « Groupe d'Angkor ». But this group in itself was only a part of the Khmer architecture which covered Cambodia with temples and palaces, and which bears witness to the strength and glory of the civilisation formerly reached by the Sons of Kambu. It is necessary to restrain one's enthusiasm, however, and to indicate only those monuments that the tourist can reach easily and in one day.

For the others we must refer the enthusiast to the special works, of which a list is appended.

Pnom Bakheng.

in the middle of the esplanade is a temple, that was in the form of a pyramid, with five tiers, and it was distinguished by its many towers. The lowest terrace, whose sides measure 100 yards, was surrounded by the first line of towers, and each tier was similarly decorated at each corner, and on either side above the flight of steps these latter being similarly decorated with lions. These towers, several of which are fairly well preserved, were constructed of bricks, a material very rarely employed by the Khmers. The towers shelter a small sanctuary. The principal sanctuary was built on a substructure of sandstone 30 yards wide at the base, which was ascended by four small flights of steps. Only a heap of ruins now remain in their place. This forest of towers was probably surmounted by a metallic dome, and produced a striking effect. Now the only life at Pnom Bakheng is given by a Buddhist monastery inhabited by Annamite bonzes. From the summit of the Pnom a fine panoramic view is obtained. Angkor Vat especially stands out clearly, rising like a rocky island in the midst of a verdant ocean. The view extends to Pnom Krom at the southern edge of the lakes, to Pnom Coulen on the north east, and on the west to the fishpond of Western Baray. . .

Pra Khan. — Pra Khan is a ruined temple which lies to the north of Angkor Thom, at a little distance from the north east corner. To reach this temple it is necessary to travel on horseback, or by carriage along the same road that passes through Angkor Thom. Beyond the public square and the Prea Phithu group, the road turns to the right and leads to the gate in the northern wall. Work is now being done to clear the causeway that crosses the encircling moat. This moat, which is clearly marked, is now covered with rice fields, bounded by magnificent

trees, which have forced their way up on the bordering boulevards. One carriage road leading to the north-east penetrates the forest, and then crosses a wide marshy glade which marks the situation of the ancient artificial lake before Pra Khan. This road leads to the north-west corner of the moat of Pra Khan, and the visitor skirting the northern face, enters by that gateway. (The road has a path leading from it, not far from the entrance to the glade, and this path leads to the chief entrance, the western door. Visitors are advised, however, not to go that way without a guide. The whole excursion moreover, presents such difficulties to reach the ruins, that it should not be undertaken without a guide.)

The Moat, forty yards wide, is nearly three quarters of a mile in length along the northern side. The causeway was formerly decorated with a balustrade, and giants, bearing the sacred snake, as at Angkor Thom. The river wall is built of conglomerate, ornamented at regular intervals with enormous Garudas, some of which are still visible. Four ornate porticoes, crowned by towers bearing the four faces of Brahma, lead to the interior. They correspond with the four doors of the temple itself, before each of which was a terrace. Three concentric galleries, built on the same plan, form a triple line of defence for the sanctuary. Towers have been built on the porticoes, at their corners, on the kiosks, on the galleries, which again intersect the others, until they are as numerous as at the Baion. It has been said that Pra Khan was "one of the most fantastic creations of the art of Cambodia. In its present condition it is most impressive. The temple is much overgrown by the forest, giant creepers fling their tendrils over the ruins ; thick moss, a carpet of ferns, and beautiful orchids grow in the shade of venerable trees, and

hoops of monkeys are the sole living creatures to break the quiet of the scene.

On the return journey, the following provides an interesting itinerary. Arriving at the moat of Angkor Thom, follow the outer edge, then turn to the north-east corner and skirt the eastern face, until the royal city is re-entered by the Gate of Victory, and the way adjoining the Terrace of Honour. If this course is decided on, the best plan is to set out early, carrying provisions for breakfasting at Prah Khan, and returning in the evening after the heat of the day.

Ta Prom. — Ta Prom, one of the most beautiful of the lesser monuments of Angkor, is situated to the east of Angkor, and separated from it by the river of Siem Réap. The excursion can be made in carriages, but when the river is in flood it is better to go on horseback. Leaving Angkor Vat by the eastern gate, the visitor follows the continuation of the causeway leading to the river until he arrives at the place called "Wooden Bridge". Crossing the river one can go through the forest, leaving on the right the carriage road to Banteai Kedei, Sra Srang, and Pré Rép. The route strikes boldly to the north, skirting the enclosure of Banteai Kedei, whose north-west corner is almost contiguous with the south-east corner of Ta Prom; then it crosses a forest glade. A footpath, at right angles to the main route, leads to the left, and conducts the visitor to the principal gateway of Ta Prom.

The gate in the enclosure has a quadruple face of Brahma above it; and after passing through we go through a park by a pathway which leads to an inner moat surrounding the second enclosure. This enclosure is similarly built and consists of a limonite wall, with an ornamental porch on the east and west, with four-sided towers above, richly decorated.

After crossing the second park, we come across some galleries which remind one of those of the Baïon, and which enclose a rectangular court. Then we find a passage leading to the first of the three concentric galleries which form the Ta Prom. It is difficult to discern the plan, on account of the ruined condition of various parts and particularly so because there are so many smaller buildings, built on the same plan, within the galleries. There are at least twenty towers surmounting the whole, and some of those remain in their place. Though they have not so majestic a beauty as those of the Baïon, they are striking, and are in perfect harmony, being so well proportioned and so simply decorated.

Ta Prom is one of the temples where Cambodian art is displayed at its highest, but unfortunately the Buddhists have apparently destroyed all representation of Brahmanic divinities, very few have escaped their destructive hammer.

Takéo.

Takéo lies to the north-west of the Ta Prom, on the same side of the river as the last temple, and about a mile from the Gate of Victory of Angkor Thom. One can go from Ta Prom along the carriage road, by the pathway leading on to it from the eastern door in the outer wall, and taking the road to the north-west. It is generally easier to go by way of Angkor Thom.

Following the wide road which goes from the Bungalow to Angkor Thom, we arrive at the public place. There we turn to the right through the triumphal way, and go through the Gate of Victory and there is a pathway, a continuation of the way, leading to the « Wooden Bridge » over the river.

In the dry season one can cross a ford, but in the rainy

